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THE SAN FRANCISCO

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# BAY GUARDIAN

192 SINCE 1966. THE WEEKLY NEWSPAPER OF

SAN FRANCISCO AND THE BAY AREA. FEBRUARY 6 THROUGH FEBRUARY 13, 1976. VOL. 10, NO. 18.

## Mayor Moscone sells out

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What's really dangerous about

## The suppressed CIA report

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Behind the farm labor board shutdown

## Can Chavez survive?

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## The women are in command

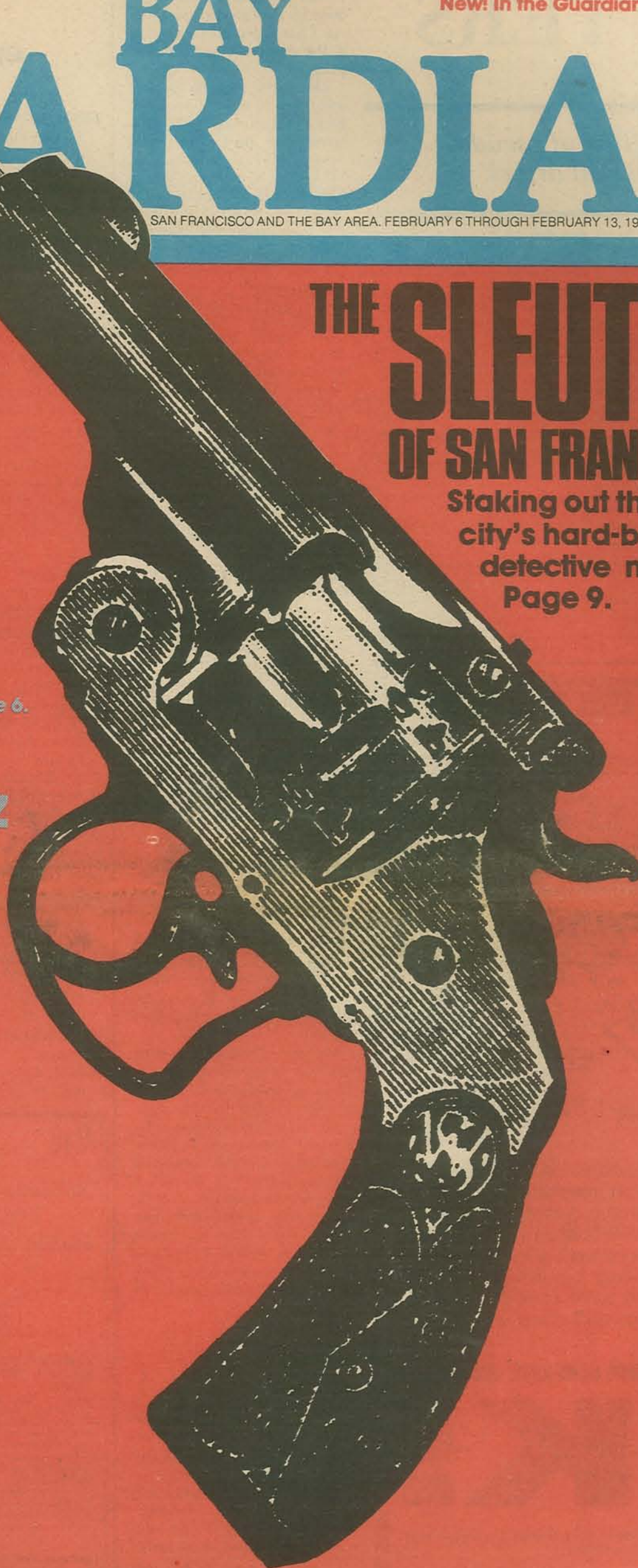
... In the new movie "Hester Street" about Russian Jews on the Lower East Side in 1896. Page 15.

## Who's going to run against the SF judges?

A modest editorial proposal for SF attorneys to run against Judges Dandurand, Perasso, Dossee and Smith. Page 3.

## THE SLEUTHS OF SAN FRANCISCO

Staking out the city's hard-boiled detective novelists. Page 9.





# LETTERS

## 'An overflow of pseudo-intellectual drivel'

### 'ON THEIR OWN FEET'

All sponsoring agencies [for Chilean refugees] have been notified of the refugees' arrival only one day in advance, thus leaving scant time to prepare a fully-equipped apartment, a job, etc. [see "Escape from Chile" Guardian 1/30/76].

A staff member of Amnesty International made available her home to the [Gonzalo] Reveco family for the first week so that they could enjoy such privacy. It is difficult for a person who has been imprisoned and tortured to decide upon arriving in a totally new country exactly where to settle.

Amnesty International members, two churches, and many other concerned individuals

donated time and money in trying to find housing, furniture, clothing, food and other basic necessities (which were numerous since the refugees arrived with but a single suitcase sometimes for an entire family) for all refugees, regardless of sponsorship.

The International Rescue Committee will assist the refugees under their sponsorship "until they can stand on their own feet."

**Ginetta Sagan**  
International Rescue Committee  
San Francisco

**Jerry Roberts replies:** An important point which I didn't develop in my story was the differences in what the seven private agencies sponsoring the

Chilean parolee program provided the refugees. I did not wish to create the impression I was denigrating the work done by the International Rescue Committee, and I'm sorry if the piece left such an impression.

Also, those wishing to offer assistance to the Chilean refugees, contact: the US Committee for Justice to Latin American Prisoners (USLA, 285-6861), Non-Intervention in Chile (NICH, 548-3221) or the Office for Political Prisoners and Human Rights in Chile (OPHRC, 333-1557).

### 'BOURGEOIS CONSCIOUSNESS'

Once again the Guardian movie review overflows with pseudo-intellectual drivel as "liberal Larry" Peitzman trains his bourgeois consciousness on *One Flew Over the Cuckoo's Nest* (Guardian 1/9/76).

For one thing, the novel's "secondary hero—Chief Bromden" is hardly a "hero" and hardly "secondary," since the entire story filters through his experience. And what of that experience? Why, this poor Indian suffers from the delusion that the dominant white culture (the mythical combine which Mr. Peitzman sees as an obsolete concept) is out to get him. Imagine, believing that all those nice government officials and kind hospital staff members are employing devious methods attempting to control his mind and rob his strength. A peculiar notion for a Native American to have, huh, Larry?

**Gary Hoeber**  
San Francisco

### 'THE 1976 ASININITY AWARD'

Dennis Kruszynski's letter ('A Dangerous Ruling,' Guardian 1/30/76) is either a very sharp piece of satire or an early bid for the 1976 indoor asininity award.

An armed robber is betting his life. It goes with the action. A small merchant or private citizen in an urban area often bets his life merely by not hiding in a closet. The outcome of this unpleasant episode is that Ms. Blackman (and her \$41.00) was not doing wrong, and is still with us. The guy who was doing wrong has been promoted into a punitive system where there are no bail bonds, paroles or appeals.

**Ken Greene**  
San Francisco

### 'THE NOISE ZONE'

All Bay Area residents should be full of thanks for your abundant coverage of the airport expansion issue.

The Bay Area membership of the Airport Impact Reduction Force (A.I.R. Force) educates with your analyses (3/14/73, 8/23/75, 1/23/76) and agitates with greater energy from your efforts.

Most who live in the noise zone that stretches south to San Mateo and north to Brisbane find little response from either set of county officials. The same sense of helplessness that pervades the national public rests comfortably there.

**Kathleen S. Van Velsor**  
Airport Impact Reduction Force  
South San Francisco

## THE GUARDIAN FLEA MARKET/CATHY LUCHETTI

## Free flicks, cut-rate kitchenware

**FREE MOVIES.** Cal Western Savings and Loan shows free movies three times a month: all you have to do is drop by one of their branch offices in SF and pick up your tickets. The branch at 201 West Portal has a screening at 10 am on the second Saturday of each month at the Empire Cinema, 85 West Portal. Coming up Feb. 14: *Hello Dolly*. The branch at 2000 Chestnut shows them at 9:45 am on the first Saturday at the Cinema 21, 2141 Chestnut. On Feb. 7: *The Man of La Mancha*. For matinee buffs, the 600 Clement branch has shows at 1 pm on the third Wednesday at the Coliseum, 9th Avenue and Clement. On Feb. 18: *The Great Waltz*. These shows are open to customers and noncustomers alike, but you have to get your tickets in advance.

**BARGAIN BRUNCH.** The Wimbeldon Restaurant and Pub, 300 Turney St., Sausalito (right next to Zack's), serves a mammoth brunch for \$3.45 on Saturdays, Sundays and holidays from 11 am to 3 pm. You get an omelette with a wide choice of ingredients, all the usual breakfast amenities like pastries and coffee, and access to the abundant, all-you-can-eat buffet of salads, meats, cheeses, seafood and fruit. All this in an atmosphere that's a cross between old Elizabethan and Bobby Riggs modern: wooden beams over a green carpet, with waitresses hopping around in tennis uniforms.

**CHEF'S SUPPLIES.** Chef's Enterprises, 1428 El Camino Real, Redwood City, is holding its annual store-wide

clearance of culinary supplies. The biggest savings are in Parson's tables and trestle tables — 50% off — while 24" butcher blocks are reduced from \$205 to \$175. Also, Cyrus Goldman is holding an auction of restaurant and bar equipment—refrigerators, deli cases, ice cream makers, bar stools, woks and tons of other great stuff. Monday, Feb. 9, Pier 46-B, SF, at 10 am. They'll have a preview inspection on Sunday, Feb. 8, from 11 am to 4 pm.

**PHOTO SUPPLIES.** Lucas Gallery, 2250 Union, SF, is going out of the gallery business and offering the entire stock, including Ilford papers, chemicals, film, display cases, print and poster racks and photographic prints, at discounts from 30% to 50% off. Wed.-Sat., noon-5 pm until the first week of March.

**DANSK WARE.** Fraser's, Telegraph at Channing in Berkeley, is offering Dansk bowls, pitchers and canisters in varied solid shades of opaque plastic at discounts of 30%-40%.

**SHIRTS AND SUCH.** The Little Daisy's discount outlet, The Clothes Rack, at 6036 Claremont Ave. in Oakland, has in a new discount shipment of imported cotton shirts, both button-up fronts and pullover style, \$4 each. Despite the world-wide shortage of indigo dye, their newly arrived shipment of Levi's jumpsuits and jumpers (with Levi's tags cut out) seem as blue as ever. The jumpsuits are long-sleeved with zip-up fronts, \$18 and \$20, compared to \$36 or more at retail stores.

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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# Wanted: Judge candidates

Many trial lawyers would like to unseat at least four San Francisco judges in the forthcoming June primary election: Thomas Dandurand and Claude D. Perasso of the Superior Court, and Robert L. Dossee and Agnes O'Brien Smith of the Municipal Court.

Of the 16 incumbent judges who must run for election this year, these are the four mentioned most frequently in complaints by trial lawyers consulted for the Bay Guardian's award-winning series of articles on local court affairs last fall. The trouble is that lawyers eager to work for defeat of these judges are encountering difficulties in finding alternative candidates.

According to attorneys Joseph Manzella and Rhoda Lee Sapirstein, who have been trying to round up opposition candidates, there would be widespread support for anyone running against Dandurand, Perasso, Dossee or Smith. Manzella asks for lawyers interested in doing so to phone him at 863-3690.

Candidates have until Wednesday, Feb. 11, to declare their intention to run for election. Between Feb. 16 and March 12, according to the Registrar of Voters, declared candidates must come up with money or signatures of regis-

tered SF voters backing them. For Superior Court judge, \$452 or 1,812 signatures must be submitted. For Municipal Court judge the tab is \$416 or 1,671 signatures.

Ten Superior Court judges are up for election or re-election this year: John E. Benson, Walter F. Calcagno, Donald B. Constine, Thomas Dandurand, John A. Ertola, Eugene F. Lynch, Lawrence S. Mana, Francis W. Mayer, Robert W. Merrill and Claude D. Perasso.

Six Municipal Court judges must run: Robert L. Dossee, Charles Egan Goff, Gerald J. O'Gara, Agnes O'Brien Smith, Ollie Marie-Victoire and Roy L. Wonder.

Only two Superior Court judges are accorded marks of excellence by the several dozen lawyers consulted in the Guardian's series: Calcagno and Ertola. Three Municipal Court judges are rated excellent: Goff, Marie-Victoire and Wonder.

Scores of SF lawyers would dearly love to unseat all the other judges, an indication of the deep-seated dissatisfaction with the present benches here. Realistically, they hope only to mount a campaign against the four they dislike most, if candidates can be found.

—Burton H. Wolfe

## WEEKLY AWARDS

**The Apostle Matthew** "If the blind lead the blind, both shall fall into the ditch" Award to the taxicab drivers of Chicago. According to the Feb. 2 Examiner, the Chicago Consumer Sales Commission has discovered that nearly 10% of the cab drivers tested failed to pass an eye examination. City officials are reportedly investigating charges that some examiners accepted bribes to pass drivers with poor eyesight. Consumer commissioner Jane Byrne commented, "We may be old-fashioned, but we think cab drivers ought to be able to see."

**The Heywood Broun Fearless Reporting Award** to ILWU and SF Redevelopment Agency executive Dave Jenkins, for his puff piece on Joe Alioto's administration, "A View from the Top: The Alioto Years," in the February issue of Labor Pulse newspaper. Jenkins described Alioto's relationship with labor as unique in all the country, a relationship that "not even the mayors from traditional Farm-Labor Party centers could have duplicated

in the last fifty years." Jenkins concludes, "Labor made striking advances during the Alioto years, wrestling genuine collective bargaining from the city, and gained the administration's help in dozens of disputes."

Jenkins ought to know. As one of a small clique of labor bureaucrats with whom Alioto surrounded himself, Jenkins played a key role in swinging crucial ILWU support to Alioto. Jenkins was then rewarded with a cushy "consultant" job with the Redevelopment Agency and acted as a pacification agent in RDA's drive to demolish working-class housing for the Yerba Buena Center, minority housing in the Western Addition and artists' housing in the Goodman Building. He continued his work as a lobbyist for the ILWU while being paid by Redevelopment. And the benefits keep on coming: on Feb. 3, the five-man RDA board—Alioto appointees all—approved a salary increase for Jenkins from \$26,400 to \$27,725. Nice story, Dave.



PHOTO BY RICK GROSSE

### Down with Big Mac!

People Against McDonald's sponsors demonstrations at the new McDonald's restaurant on Haight Street and Stanyan in SF every Saturday from 11:30 am to 2 pm (see Guardian, 9/21/74). To contact the group, leave a message at 387-7000.

## FOLLOW THAT STORY!

### San Quentin Six Trial (7/26/75):

On Feb. 2 and 3, San Quentin Six Trial judge Henry Broderick cut short the appearances of two defense witnesses called by Hugo Pinell, the only one of the Six who is acting as his own attorney. The Six are charged with murder and conspiracy stemming from an incident inside San Quentin prison on Aug. 21, 1971, during which prison leader George Jackson and five others were killed.

The first witness that Broderick removed from the stand was James "Doc" Holiday, a former San Quentin prisoner now awaiting trial for murder following his arrest in Los Angeles by an 85-man SWAT team last November. Holiday, a close friend of Pinell's in prison, said that between 1967 and 1970 Pinell's hair turned gray from fear that guards were plotting to kill him.

As Pinell questioned Holiday about prison conditions and the shooting by a Soledad guard of prisoners with whom Pinell was associated, Broderick objected that those matters were irrelevant. "You start off on these frolics, Mr. Pinell, which very likely will prejudice your situation," said the judge. On Feb. 2, after prohibiting almost all of Pinell's questions and Holiday's answers, Broderick ordered Holiday's testimony concluded, despite Pinell's objections.

The second witness whose testimony was blocked was lawyer Edwin Caldwell, who represented Pinell in 1970 and 1971. Frustrated by Broderick's rulings, Pinell announced he himself would take the stand Feb. 5 when the trial resumes.

—Eve Pell

### Unionizing at the Guardian (11/21/75):

Union negotiators presented their initial contract proposal Jan. 29 as bargaining continued between Guardian publisher Bruce B. Bruggmann and the SF-Oakland Newspaper Guild, Local 52, and the Bay Area Typographical Union, Local 21. Negotiations began in mid-January after a majority of Guardian employees voted for the unions in an NLRB-sponsored representation election on Dec. 26.

The union's initial contract proposals include a \$280/week base salary for all employees for a 30-hour work week with nine paid holidays, four weeks' paid vacation, two days per month paid sick leave and two days per month paid personal leave. The proposals also include provisions on job security, employee integrity, introduction of new equipment, a grievance procedure, training, health and welfare benefits and an affirmative action hiring plan.

Negotiations are continuing on a regular basis.

—B.L.

**Co-op election (1/9/76):** The "independent" faction of the Berkeley Co-op won this year's Board of Directors' election, using General Manager Roy Bryant's near-resignation as their major campaign issue. When the results were announced on Jan. 30, the winners were "independents" Wendell Kramer (8,621 votes), Marsha Harris (8,445) and Edna Haynes (9,420). Co-op "progressives" Cleophus Brown, Lois Green and Bruce Miller lost, meaning that next year, the "independent" faction has a good chance to regain control of the board.

Some Co-op activists contacted by the Guardian suspect that Bryant's near-resignation was simply a political ploy designed to benefit the pro-management "independent" slate. Bryant threatened to leave the Co-op, then took a 60-day paid leave just before Co-op election ballots were mailed out last month. When the "independent" candidates accused the "progressives" with forcing the popular Bryant out by refusing to back him on key decisions and interfering with Co-op management, Bryant remained silent, which lent credence to the charges.

Last week Bryant announced that he wouldn't resign after all—after balloting had closed and the "independents" had extracted all the political advantage they could from his near-resignation. The timing of his announcement did little to allay fears that the entire episode was orchestrated for political effect. Bryant is on vacation and unavailable for comment.

Footnote: Edna Haynes will have to commute more than 100 miles to Co-op Board meetings. She lives in La Selva Beach, south of Santa Cruz. —B.W.

## Media Mulch

Clay Felker, publisher of New York Magazine, has dropped out of the negotiations to buy San Francisco Magazine. According to a report in the New York Times on Jan. 21, New York Magazine has made a 430,000-piece direct mailing to try to drum up interest in a new biweekly Southern California magazine modeled after New York Magazine, to be called New West. New York Magazine has already rented office space in Beverly Hills, according to the Times, but it's not proceeding further until results from the mailing come in.

San Francisco's long-awaited Mother Jones magazine (nee New Dimensions) has finally published its first issue, an 88-page slick-paper affair. Its articles cover such topics as deaths and injuries at an American-built nuclear reactor in India; recent humanitarian reforms at Chicago's Cook County Hospital; vegetable cooking hints; and the life and times of the American Continental Circus, "one of the largest touring circuses on the road."

According to the Mother Jones staff, they printed 100,000 copies of the premiere issue. Of these, 95,000 will go to subscribers who sent in \$8 each for one-year (ten-issue) subscriptions. The remaining 5,000 copies will be marketed on newsstands in San Francisco within the next week. As subsequent issues come off the press, they intend to aim for newsstands in other cities across the country.

—Michael E. Miller

## PEOPLE'S POLITICS

San Franciscans for District Elections have begun a series of neighborhood meetings to receive input into the drawing of electoral districts for SF's Board of Supervisors. The first neighborhood meeting will be held in the

continued on next page

## DIGGS



by R. DIGGS



continued from previous page

Richmond. Hosted by the Delancey Street Foundation, the meeting will take place on Saturday, Feb. 14 at 795 8th Avenue from 1 pm to 4 pm. Present timetable calls for neighborhood meetings to finish in March, adoption of a district plan by April 1 and an initiative petition drive to run through August. More information: 431-9892. . . . The National Lawyer's Guild will sponsor a picket line during arch-conservative Supreme Court William Rehnquist's speech at Hastings Law School on Feb. 12. Picket line will form at 6:30 pm at McAllister and Hyde, SF. . . . A benefit for Yvonne Wanrow, the Native American woman who is appealing her conviction for the second-degree murder of a man she says she shot to protect her child from being molested (see Guardian, 12/5/75), will be held on Feb. 21 at James Lick Jr. High School (Noe and Clipper) at 7:30 pm. Program will include films, poetry and Native American dancing. Admission is \$2. . . . Jerome Weingert, a widely known Austrian research scholar now at UC Berkeley, will give a series of four lectures in February titled "Harnessing the Sun," on the use of solar energy: Tuesdays, at 8 pm in the Physical Sciences Lecture Hall at UC. Next lecture is "Electricity from the Sun," Feb. 10. More info: call Mona Silipo, 642-0212. . . . "Women Resist Rape," an all-day seminar sponsored by seven women's organizations including SF Women Against Rape and Viva Inez, will be held on Feb. 7 at Bethany Community Center (Clipper and Sanchez, SF) from 10 am to 5:30 pm. Workshops include "Class and race oppression and the history of rape" and "Victims of marital violence," music by the Berkeley-Oakland Women's Chorus and a demonstration of street defense by Betty Malette of the Oakland Dojo school. There is a 50c donation, and childcare will be provided. . . . The California Public Utilities Commission will conduct public hearings in SF on the need for bilingual telephone service on Feb. 6 from 2-4 pm and 7-9 pm and on Feb. 9 at 9:30 am. All hearings will be held in the PUC courtroom at 350 McAllister Street. Prime mover behind the push for bilingual service is state senator Alex Garcia of Los Angeles. —Jerry Roberts

# Mayor Moscone Sells Out

... and moves San Francisco \$155 million closer to New York-style bankruptcy.

On Jan. 8, 1976, George Moscone was sworn in as mayor of San Francisco. He promptly promised "a lean and hungry" administration that would promote "thoughtful and well-designed growth, not haphazard and soulless rip-off."

Three weeks and one day later, Moscone signed a \$155 million appropriation to expand SF International Airport, a key element in the downtown establishment's grand scheme to Manhattanize the city, and turned those promises to dust.

"I agree with those who say that San Francisco and the Bay Area have done a bad job of planning for airport development," Moscone said gratuitously in signing the ordinance. "The airport planners of the 1970s are like the freeway planners of the 1950s—they have plunged ahead without regard for the social and environmental consequences of their acts."

The crucial difference: Moscone in the early 1960s fought the SF freeways as a supervisor and thereby vaulted himself out of the pack and into the state senate. Moscone now, in his first big test as mayor, buckles on the airport/Manhattanization issue, ignores the social and environmental consequences of airport expansion

in San Mateo County and the enormous tax burdens on the residents of SF, and signals to the Chamber of Commerce and downtown that he wasn't really serious about all that campaign talk about the evils of Manhattanization.

More: he leaves little doubt about his Manhattanization-as-usual policy by allowing the Alioto worthies—William McDonnell, Wallace Lynn, William Coblentz, William Chester and Joe Mazzola—to remain on the Airport Commission, with nary a peep from Moscone about resigning, as well as leaving Alioto worthies on other Manhattanization strongholds like the PUC and Redevelopment.

Thus, Moscone starts his "people's administration" by reversing field, further committing the city to the Manhattanization steamroller of his predecessors and seriously damaging at the outset the credibility of the Moscone reign. A "lean and hungry" administration? Ho, ho. Rudy Nothenberger may knock off a nickel here and a dime there, but it is all for naught with this kind of blockbuster, self-immolating kind of Candlestick Park financing for the airport, San Francisco, already staggering under the huge bonded indebtedness brought on by Candlestick, BART and

other big schemes, now finds its mayor putting us another \$155 million dollars farther down the road to New York-style bankruptcy. Note: San Francisco now has, after New York and Boston, the highest bonded indebtedness per person in the nation, at \$1,225 per person, according to U.S. News & World Report, 11/3/75.

Moscone, in a three-page statement accompanying his signature on the airport ordinance, addressed almost none of the strategic arguments against expansion: that there was no independent economic analysis of cost and revenue projections; that there is still no federally required Environmental Impact Statement for the project; that the airport regularly violates EPA noise regulations; that the city's contract with the airlines expires in 1988 and the revenue bonds don't expire until 2008; that the airlines that are supposed to guarantee income are steadily losing money (four of the airport's seven biggest tenants posted deficits last year); that there is no justification for expansion because of declining passenger volume and the soaring costs of jet fuel; that expansion of the Oakland airport was halted by a judge because passenger projections justifying expansion haven't materialized; that the city must be set with a bushelful of greenbacks and a backup printing press to bail out the project at any time.

Fifteen or so years from now, a SF mayor will most likely be in the same position with the airport as Moscone is with Candlestick: a whiffenpoof

hunter, holding aloft a big black bag, thrashing the underbrush for miracles to keep a classic City Hall boondoggle afloat for a big private interest.

The one fiscal problem Moscone did address raises more questions than it answers and only demonstrates how feeble his position really is. Under present law, the payments on the 1967 general obligation bonds for airport expansion are subordinated to payments on the new revenue bonds. Moscone attempted to deal with this by getting a signed statement from Airport Executive Director William Dwyer that the airport commission would establish a "bond redemption fund" to insure the money necessary for GO payments would be on hand. Moscone's source of revenue: "an expected \$5.8 million of federal reimbursements." Two big problems: (1) the airport has been prohibited from receiving FAA grants by federal court on grounds no Environmental Impact Statement had been completed (at best, according to Gene Børdegaray of the airport staff, it won't be done until August); (2) FAA grants are ordinarily awarded as matching grants for specific construction projects, and there's a legal question whether the airport can use such funds for bond redemption. (Charles Erhard of the FAA's district staff told us that "I haven't come across" any other airport using federal money to pay off bonds. The mayor's press secretary, Corey Busch, said the city attorney's office had cleared the question. His unimpeach-

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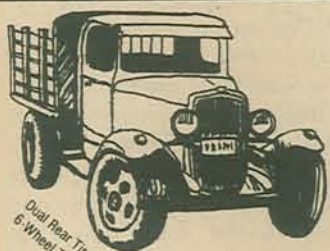
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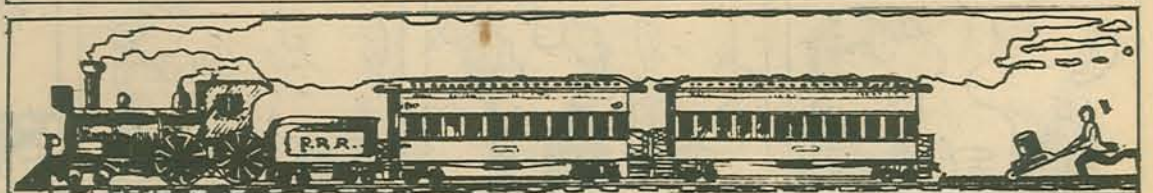
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able source: Jerry Cohen, the deputy city attorney assigned to work with the airport commission who routinely passes on legal questions for the airport commission. Incidental question: is this the kind of homework Moscone is going to do on issues likely to commit the city to financial destruction?

Why did Moscone jettison his campaign promises to "stop airport expansion," as he told the Guardian and all others who would listen? Says Busch, "You have to understand above everything else that George is a pragmatist. He does not engage in futile battles or symbolic battles. A veto would have been futile. . . . The bottom line is, the mayor doesn't engage in futile battles."

Futile, hell. Only to a mayor that reads Machiavelli during the campaign, as Moscone says he did, and then takes the message seriously. Moscone needed four votes to sustain his veto. Feinstein and Molinari were solid, Kopp and Gonzales possible by virtue of their preliminary votes. The bottom line really is, if Moscone won't fight on this one, a major campaign plank, when he has a chance of winning, then when will he fight and on what?

Joe Alioto, let us remember fondly, fought like hell for eight years to uphold Manhattanization campaign promises to downtown business and the Big Labor hierarchy. Moscone put up no fight for even a month on behalf of anti-Manhattanization campaign promises he made to the conservation/neighborhood/public-interest forces that pulled

him through two elections and put him in office.

The bold, double bottom line is that once again, as with Alioto, these forces must circumvent the mayor and City Hall, fall back on their own troops and their own resources and file yet another citizens' lawsuit to stop expansion of the airport. At press time, attorney Carol Silver was about to file such a suit on behalf of good citizens Sue Hestor, Mark Kasky and Kathleen Van Velsor.

P.S. 1: The charges made in the taxpayers' lawsuit are instructive: the city has essentially defrauded SF voters by going ahead with the sale of revenue bonds to complete the North Terminal and Parking Garage at the airport. Reason: in 1967, voters approved \$98 million worth of general obligation bonds for the purpose of "acquisition, construction and completion" of airport expansion, according to the ordinance, for 20 million passengers. But far from completing expansion at the airport, the \$98 million is now just a drop in the bucket in a gargantuan \$469 million (\$1.2 billion with financing) expansion program for 32 million passengers. In other words, once the taxpayer were on the hook, the Airport Commission took the \$98 million and pooled it into a huge expansion program for which no one every voted.

P.S. 2: Sups. Quentin Kopp and John Barbagelata, two fiscal conservatives who ought to know better, both took leading roles in approving the current round of expansion. During the mayoralty campaign, Barbagelata said on KQED, "I'm not qualified to answer" questions about the airport. Yet when it came time to vote, Barbagelata stood foursquare with his Manhattanization colleagues and voted the appropriation through after angrily insisting that he wouldn't even calendar the ordinance if it got sent back to the Finance Committee, which he chairs. And Kopp, who ran for the presidency of the Board on the slogan "Kopp Saves," caved in horribly on the crucial vote to approve the \$155 million.

—Bruce B. Bruggmann/Jerry Roberts

Farm labor board shuts down

## Back to the boycotts



UFW president Cesar Chavez

The five-month-long calm between California's growers and field workers may soon be shattered as the Agricultural Labor Relations Board (ALRB) shuts down completely on Feb. 6, because the state legislature refused to appropriate additional funding for the new state agency.

"All hell is going to break loose," United Farm Worker union (UFW) attorney Jerry Cohen told me. "We have to start the strikes and boycotts again."

Fred Heringer, president of the California Farm Bureau Federation, told me the grow-

ers are prepared for the turmoil: "Let 'em break hell loose. They [the UFW] can do as they damned please."

The California Farm Bureau and other grower groups proposed several amendments to a bill sponsored by Gov. Jerry Brown that would have given the ALRB \$3.85 million to permit the agency to continue until June 30. The grower-initiated amendments include the elimination of union organizers' right of access to grower property, granting growers the ability to petition for a union representation election, and the extension of the time period between the filing for an election and the date of an election from seven to 21 days.

The Teamsters Union, rival to the UFW in the fields, agreed with the growers that without amendments to the ALRB, there should be no further appropriations for the agency. The Teamsters sponsored two amendments to the law themselves and backed several of the grower-initiated amendments, such as the election extension to 21 days.

Carole Hammett Cook of the Western Conference of Teamsters' agricultural division told me, "It's better to have no law than a bad law. [The ALRB] has not been effective or fair for farmworkers.

It has been a tool for the UFW."

To date, the UFW has certainly had the upper hand in the ALRB-conducted elections. Of the 354 elections held since September 1975, the UFW has won 193 (55%) while the Teamsters have won 119 (34%). The difference is even more significant in terms of ballots: 20,873 for the UFW and 10,703 for the Teamsters.

The UFW election victories have dramatically changed the prospects for the union started by Cesar Chavez in the early Sixties. The union had suffered major reverses in 1973 when most of the state's grape growers signed contracts with the Teamsters. Many of the same grape growers had signed contracts with the UFW in 1970 after Chavez had conducted a two-year nationwide consumer boycott of table grapes. The UFW went on strikes in the fields, and Chavez launched a boycott of Gallo wines in 1973 (see Guardian 8/2/73).

The pressures generated by the UFW's strikes and boycotts led to the state legislature's passage of the law creating the ALRB last summer. At the time, the ALRB was seen as not only a victory for Chavez's union but as a tribute to the negotiating abilities of Jerry Brown, who had recently been elected governor (see Guardian 5/31/75).

Not surprisingly, Gov. Brown is the object of much of the criticism surrounding the ALRB. Daryl Arnold of the Western Growers Association, for instance, told me, "The governor made strictly political appoint-

continued on next page

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continued from previous page  
ments to the [ALRB] board. Most of them are biased and unqualified."

Leroy Chatfield, one of the ALRB board members who Arnold feels is particularly biased toward the UFW, told me he thinks the growers' tactics in the state legislature are "a ploy to make us resign." Chatfield pointed out that the board members will have no income after Feb. 6, but if they stay on the board they are prohibited by law from holding any other jobs.

Chatfield and Dave Jensen, a spokesperson for Gov. Brown, point to the board's accomplishments in the past year: it conducted more elections in its first three months than the National Labor Relations Board did in its first year of operation in the mid-Thirties. The governor and the board both claim it is too early to make major amendments to the law, which went into effect in late August 1975.

With both sides locked into apparently fixed positions on the question of amendments to the ALRB, no one expects an early resolution to the issue. At 5 pm on Friday, Feb. 6, however, the ALRB's phones will be shut off, its six regional offices closed and its 155 staff members laid off.

And, with the uneasy peace broken, the fight over California's farmworkers will renew once more. But the battle, instead of being fought with ballot boxes, will undoubtedly return to the fields and to grocery stores across the country.

—Bob Levering

Congress plays dead

## Who'll stop the CIA?

Thousands of words have been written and said about the crimes perpetrated by US intelligence agencies overseas and at home, but there has been little discussion of what might be done to prevent future abuses. Even news coverage of the draft report of the House Select Committee on Intelligence has concentrated primarily on what US spies have done in the past—not how to prevent them from doing more in the future.

But buried in the committee's report are reforms recommended for America's multi-billion-dollar cloak-and-dagger machinery. In many respects, the reforms Congress proposes for the US intelligence community are worse than no reforms at all.

For more than a year the House and Senate have been investigating US espionage operations, revealing in the process conspiracies to assassinate Castro, Trujillo and Lumumba, CIA-Mafia links, spy agency drug experiments on unsuspecting human guinea pigs and secret stockpiles of poisonous substances so deadly that even a minute amount will kill. All these findings are carefully documented and sup-

ported by thousands of pages of sworn statements from past and present intelligence officials, espionage agents, informers and technicians.

After compiling and analyzing all this evidence, what does the House Select Committee propose to do about more than 30 years of criminal activity by the intelligence community? Essentially nothing. The committee's report recommends that American spy services do pretty much as they have done in the past, except it would make telling the public about their activities a federal crime.

The House report has not been released, yet: Congress voted on Jan. 29 to let President Ford censor it before making it public. But draft copies were leaked to the New York Times and CBS News last week, and, according to



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About 1000 demonstrators gathered on Feb. 3 outside the Fairmont Hotel, where Henry Kissinger was speaking, to protest US involvement in Angola.

reports that have appeared in the media, the report recommends that Congress:

- Impose criminal penalties on any government official—including members of Congress—who leak classified information to the public.
- Create new laws limiting covert operations (sabotage, murder, subversion and terrorism) and redefining what intelligence agencies can and cannot do.
- Create a permanent Congressional oversight panel to supervise US intelligence operations and—under some conditions—blow the whistle on them.
- Require approval of all covert operations by the Na-

## What new laws will be effective against organizations that have shown genius at breaking the old ones?

tional Security Council.

- Reorganize the National Security Agency (NSA) outside the Pentagon as a civilian agency under the control of the NSC.

- Abolish the Defense Intelligence Agency (DIA), a Pentagon clearinghouse for tactical and strategic intelligence created in the Sixties.

On the surface, some of these recommendations look good, but they wouldn't have any real effect on US intelligence operations at home and abroad. Murdering foreign leaders, conspiring with the Mafia and experimenting with dangerous drugs on unknowing humans are all illegal, but that didn't stop US intelligence services from doing them. What new laws will be effective against organizations that have shown genius at breaking the old ones?

For years, Congress has had the responsibility to supervise US spies but hasn't succeeded in doing it. Why should a new Congressional oversight panel do any better than the old ones have?

The National Security Agency has operated independently of the military since 1952—so independently, in fact, that many Pentagon officials interrogated by Congressional investigators last year simply didn't know what NSA was up

to. Will separating it officially from the Department of Defense make it any more accountable to the public?

The way things stand now, the only way the public can control espionage outfits is by exposing their activities. Congress proposes to muzzle all governmental critics of the intelligence community with legislation like the British Official Secrets Act. What weapon will we use against Big Brother when even exposing him is taken away from us?

Experts say the majority of all intelligence collected by this country comes from open sources such as foreign newspapers and magazines. Only a tiny portion—perhaps 10%—comes from the cloak-and-dagger machinery of the US intelligence community. The cost of collecting it is too great (\$10 billion or more per year, according to the report) and the danger too severe to be acceptable. For this reason, only one recommendation in the House report goes to the root of the problem—the suggestion that the DIA be abolished. Unfortunately, this proposal doesn't go far enough: the rest of the intelligence community should be swept away as well. Spies are incompatible with a democratic society.

—Bill Wallace

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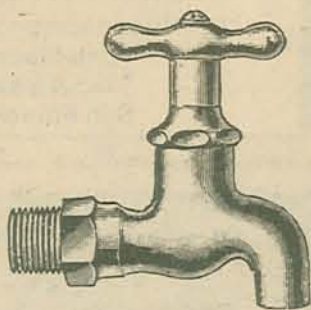
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# Shades of Sam Spade

San Francisco's new breed of hard-boiled detective novelists

By Mickey Friedman

"Stay back. Don't let him see you. What's your cross street, Culligan?"

"Noe. Fifteenth and Noe." I pulled down the scan map. "All right, I want Inspectors Fifty-three to cover the Fifteenth and Castro intersection, and Inspectors Thirty-eight to take Market and Fifteenth. Communications, I'll take two more unmarked units, and release the rest. That's eight units altogether."

"Roger," came the metallic dispatcher's voice, followed by a muffled exclamation from Culligan.

"What is it, Culligan?" His voice was tight as he said, "I'm about a half-block away, Lieutenant. I'm stopped, so I haven't got a real good view. But it looks like he's got a—Yeah," he said sharply. "He's got a gun." —Collin Wilcox, *The Disappearance*

There are three native American art forms," says San Francisco detective novelist Joe Gores: "jazz, the striptease and the hard-boiled detective story." The latter—the gritty, no-holds-barred portrayal of back-alley crime—is San Francisco's own contribution to this trinity. It was created here by Dashiell Hammett, who set *The Maltese Falcon* against the background

*Dashiell Hammett took the murder mystery out of English country manors and put it back in dark streets. Three local writers are keeping it there.*

of San Francisco. Sam Spade scours the city in search of the black bird while living at Post and Hyde and keeping an office on Sutter.

Hammett took the murder mystery out of English country manors and put it back in the filth of dark streets where the crimes usually take place. While Agatha Christie and her ilk wrote about dotty old ladies who unravel puzzles of logic, Hammett showed us crooked politicians, tough talk and the ugliness that remains when the social niceties have been stripped away. Raymond Chandler, author of *The Big Sleep* and one of Hammett's most talented followers, once wrote, "Hammett gave murder back to the kind of people that commit it for reasons, not just to provide a corpse."

Among Hammett's descendants are the ever-proliferating police shows on television. Every time Kojak or Cannon or Harry O drills a bad guy, he pays tribute to Hammett. *The Streets of San Francisco* flow weekly with blood that derives from his pen. The use

of San Francisco as a picturesque background for violence and mayhem reached its ultimate in the movie *Bullitt*, with its breakneck chase scene that sent Steve McQueen caroming around town at the speed of light.

But Hammett's most direct descendants are the authors who perpetuate the genre he invented. In San Francisco today there are three writers—Joe Gores, Bill Pronzini and Collin Wilcox—who, like Hammett, set their stories here and make a living from the intuitions, introspection and endless legwork of their invented sleuths.

What makes San Francisco such a stimulating environment? "I'm a visual writer," Joe Gores explains, "and to me, San Francisco and New Orleans are the most intensely visual cities in America. It's a place it is easy to make people see. Making people see a street in Minneapolis isn't all that easy. It's a flat street in a flat town." He attributes the city's visual appeal to "a tremendous clash of styles.

Also, it's a city with a history. You get echoes of it all the time. You can smell and taste and hear the past in San Francisco."

While Gores uses real people and events as taking-off points for his work (his novel *Hammett* is a melange of identifiable characters and events from the city's past), Pronzini says he does not. "I don't use stuff like the SLA in my fiction," he told me. "It's the city itself, not isolated things that go on here, that inspires."

One would not suspect on meeting Gores, Pronzini or Wilcox that their line of work involves bone crunching against bone, glints of steel in darkened rooms, glassy eyes, slack mouths and the unmistakable odor of death. Unlike Mickey Spillane, they don't seem to be involved in living their fantasies. There isn't a pair of brass knuckles or even a rude wisecrack among them. Yet their fictional heroes smell rotting flesh, disturb innocent strangers and sit in their cars at stakeouts, watching for the dark figure, perspiration oozing

beneath their collars, while they wonder what it all means.

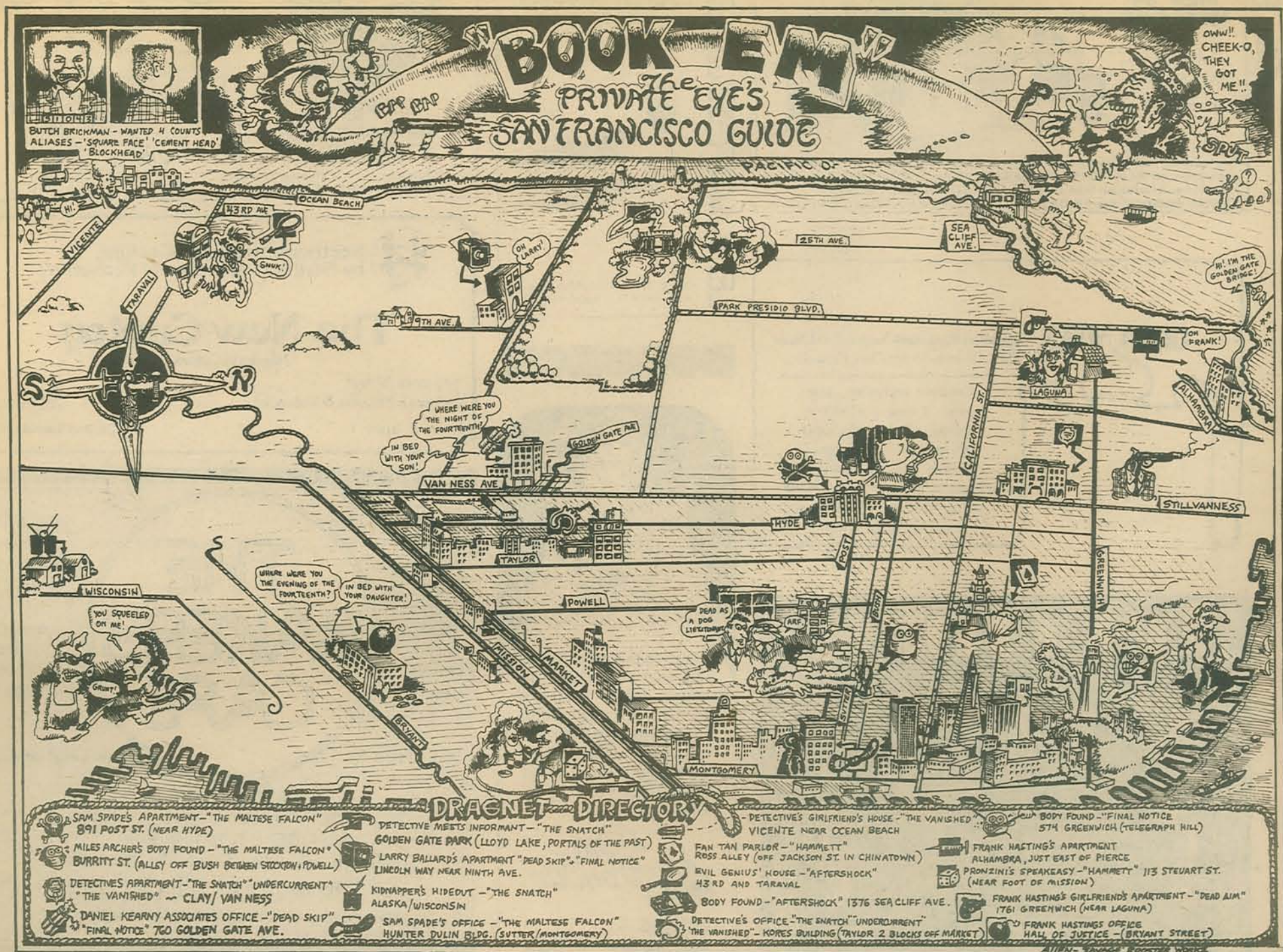
What these writers do have in common with their sleuths is professionalism, and what they have in common with each other is an affinity for Hammett's realistic, hard-boiled tradition. They write about the streets, and their clues are more often written in spilled guts than in indecipherable manuscripts. If at times the blood runs thick, that's part of the detective novelists' game. "Pain hurts," Joe Gores says. "If you get cut, you bleed."

"Lincoln Way parallels Golden Gate Park from Arguello all the way to the ocean, serving as one edge of the area San Franciscans call the Sunset. On relatively few days, however, does Lincoln Way see the sun before noon, and on many days, loses it by four."

—Joe Gores, *Final Notice*

Joe Gores's novel *Hammett*, published last fall, uses Dashiell Hammett as the detective protagonist who takes on one last case after he retires from Pinkerton's. To write the book, Gores gained access to unpublished materials and even tracked down the woman who was the partial inspiration for Brigid O'Shaunessy, the murderer of Miles Archer in *The Maltese Falcon*. He also had to dig into the San Francisco

continued next page





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continued from previous page

of the Twenties—its topography, style, language and politics. The result is as vivid as if Gores had ridden the streets with a tape recorder telling his impressions—a technique he uses to gain immediacy in his modern San Francisco novels.

Gores, like Hammett, spent several years working as a detective, and he says this gave him a better chance of "getting at" Hammett than others. In an afterword to *Hammett*, Gores distinguishes between Hammett's contemporaries, who were writers learning about private detection, and Hammett, who was "a private detective learning about writing." Gores says, "I wanted to write a novel about Hammett the detective because this experience was so seminal to his art. But it is not Hammett the detective who fascinates readers; it is Hammett the detective-turned-writer. My novel, therefore, had to probe the central tension existing between his two worlds."

Gores's own experience as a sojourner in the "two worlds" came while he was a graduate student in English at Stanford, living above a gym in Palo Alto and working part-time there as a weight-lifting instructor. There he read detective novels for entertainment. "I used to apologize for reading them," he recalls. "Then I decided to stop apologizing."

Gores presumed he would not be able to support himself as a writer, so when a private detective who worked out at the gym offered him some small jobs "ferrying" repos-

sessed cars for expenses, he became interested in being a detective. "It seems like a good way to make money and also have a lot of things to write about," he says.

Gores became an investigator and found he liked the work.

**'I used to apologize for reading detective novels,' says detective novelist Joe Gores.**

He now retains a part-interest in a local detective agency, and he still does some occasional detecting, such as "a little bit on the Tony Romano thing" when the Sunol golf course entrepreneur was in the news last year.

"Investigators and writers have a lot in common," Gores told me. "It's the same process of digging into people's lives." He says he learned to tell a story from writing reports on his cases. The agency he worked for specialized in "skip tracing" (locating car owners who have skipped out on their payments) and car repossessions, and he now uses his experience to advantage in his "DKA File" series. "DKA" stands for Daniel Kearny Associates, an automobile repossession agency in a refurbished Victorian on Golden Gate Avenue which "had been a specialty whorehouse; recently it

had been designated a California Landmark by the State Historical Society. Such are the uses of fame."

When Gores's skip tracers get out their hot wires, filed-down keys and window picks and get ready to open up a Mercury Montego or a '73 Cadillac, the episode rings true, as do his descriptions of Concord, Telegraph Hill, or the "razed weedy redevelopment lots" of Oakland.

"The Mysterious East Bay, as Herb Caen always called it in his daily *Chronicle* column. Ha. About as mysterious as a bag of dirty laundry. A big hot sprawl of nothing, like L.A., with all those cute names the subdividers loved. Glorietta. Saranap. Gregory Gardens. Housewives driving around in shorts and hair curlers, men drinking beer at the drags on Sunday."

—Joe Gores, *Dead Skip*

*Dead Skip*, the first DKA novel, appeared in 1972. It was Gores's second novel (his first, *Times of Predators*, won the Mystery Writers of America's Edgar award for best first novel of 1969). The second DKA book, *Final Notice*, appeared in 1973, and the third, *Gone, No Forwarding*, is scheduled to be published next year by Random House.

Although the DKA novels are about private detectives rather than a police department, structurally they are similar to the police procedural format. The action centers around the varied personalities of the skip tracers who work for the unsparing, somewhat humorless but good-hearted Dan Kearny, owner of the

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*'How often does a 19-year-old kid corner a cop and his girlfriend in a remote cabin?' asks Collin Wilcox.*

agency. Kearny, as Gores describes him in *Dead Skip*, is "a hard-driving forty-four, a compact, blocky man with cop's eyes, a massive jaw, and a slightly flattened and bent nose which helped mask the cold shrewdness of his face."

Kearny employs and rides herd on Larry Ballard, the young, handsome investigator who does legwork and provides sex interest ("Bridget Shapiro was up on one elbow in the bed. She ran a finger down Ballard's bare chest. He had never experienced anything like the past hour. Not ever"); Bart Heslip, a black former boxer who spends most of *Dead Skip* in a coma; Giselle Marc, a "tall, wickedly lean blonde"; and assorted others. While chasing down cars whose owners haven't kept up their payments, this group always manages to nail a murderer in the bargain.

Gores published a suspense novel, *Interface*, in 1974, and he also is the author of *Marine Salvage*, the definitive work on the subject. Besides working on a *Hammett* screenplay for Francis Ford Coppola, Gores is currently writing scripts for "Kojak" and working on "a major suspense novel" which he will finish by fall of this year.

About the perennial appeal of the crime novel, Gores told me, "The detective novel presents an orderly world. Justice

triumphs. That's something necessary to man." He also points out that "as late as 10,000 years ago, everybody was a hunter. It's a basic human urge. We're touching a very deep wellspring."

"This was Hillsborough, a sanctuary for the affluent and the snobbish on the Peninsula fifteen miles south of San Francisco, and when you entered its boundaries you stepped into a kind of Elysium where silence reigned supreme and noise of any kind constituted an unpardonable sin."

—Bill Pronzini, *The Snatch*

"Pronzini," wrote Joe Gores in *Hammett*. "That was the word he's picked up at the Chapeau Rouge on Powell and Francisco. Somewhere here at the foot of Mission Street was supposed to be a speakeasy run by Dom Pronzini, who had a lock on the illicit booze making its way down from British Columbia." Dom Pronzini, the booze smuggler, was the great-uncle of Gores's friend and fellow detective novelist Bill Pronzini, and Pronzini lent Gores his relative for *Hammett*. In another example of cooperation between partners in crime, Pronzini and Gores have co-edited the Mystery Writers of America's annual short story anthology, *Tricks and Treats*, which is scheduled to appear next August.

Pronzini, who grew up in Petaluma, wrote his first novel when he was 11 years old. He sold his first story in 1966, and in 1969 he quit his job selling plumbing supplies to write full-time. Working in both the straight suspense and the detective genres, Pronzini has published seven books under his own name, two in collaboration with science-fiction writer Barry Malzberg, and four under the pseudonyms Jack Foxx and Alex Saxon. After trying out almost every genre, Pronzini gravitated to mysteries because they were "the only place to find good old-fashioned stories."

"[Glen Park] was one of those borderline neighborhoods that never seem to be able to make up their minds which way to go. The streets ran in twisting confusion—climbing sharply, dropping sharply, dead-ending with no warning at all—and on each of them you saw fairly nice, if old, middle-class homes, and shabby unpainted tenements, and new low-rent apartment buildings, and old low-rent duplexes. The business district, off Monterey Boulevard, was comprised of grim-visaged shops and buildings that gave you the odd feeling of having regressed thirty or forty years into the dim, Depression past."

—Bill Pronzini, *Undercurrent*

A San Francisco private eye is the hero of three Pronzini novels—*The Snatch* (1971), *The Vanished* (1973) and *Undercurrent* (1973). The nameless detective narrator is a 47-year-old ex-policeman who worries constantly because he

*continued next page*

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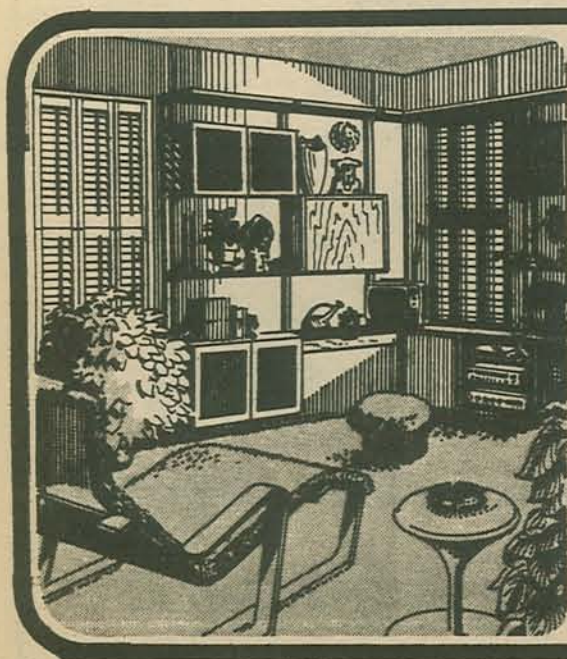


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## Blood, guts and ink

Left, Collin Wilcox, creator of SFPD Lt. Frank Hastings: "After I got out of Antioch, I was going to write the Great American Novel." He sold his first book at the age of 40.

Center, Joe Gores, author of "Hammett" and the "DKA File" series: "Pain hurts. If you get cut, you bleed."

Right, Bill Pronzini, former plumbing supplies salesman and native of Petaluma. He started writing mysteries because they were "the only place to find good old-fashioned stories."

novel at the age of 40, it was the culmination of hopes that had begun when he graduated from Antioch College years earlier. "After I got out of Antioch, I was going to write the Great American Novel," Wilcox recalled. "That lasted three or four months — the worst three or four months of my life." Abandoning the Great American Novel for a while, Wilcox wrote advertising copy, then decided to open a mail-order business. "I ended up with a mountain of merchandise I couldn't move," he said.

After more years of trying to write "serious" fiction, Wil-

cox finally made the big breakthrough in 1967. His first novel, *The Black Door*, was published that year by Dodd, Mead. Using his interest in psychic phenomena, Wilcox devised a clairvoyant crime reporter named Stephen Drake, who worked for the fictional San Francisco Sentinel. Drake made another bow, which low sales decreed his final one, in a 1968 novel called *The Third Figure*. In an article in the January 1976 edition of *Writer* magazine, Wilcox explained Drake's vanishing from the crime scene: "The concept was good—maybe—but the execution was keyed too low."

But Drake's disappearance, which all his clairvoyance couldn't have foreseen, presaged the birth of a more durable hero—Lieutenant Frank Hastings, of the San Francisco Police Department, who launched Wilcox on a career of writing police procedural novels, stories of the inner workings of police investigations. "I knew that police procedural books usually did well," said Wilcox in the *Writer*. "So, tagging along, I created Frank Hastings, a middle-aged San Francisco homicide detective."

In Frank Hastings, Wilcox created a sensitive narrator-

hero with enough neuroses to keep him interesting. In his 40s, Hastings is a former second-string player for the Detroit Lions and is divorced—bitterly—from a wealthy and beautiful society woman whom he always characterizes as "predatory." He is also a reformed alcoholic who nearly drank himself out of his policeman's job before he was straightened out by his captain.

Hastings made his debut in 1969 in *The Lonely Hunter*, which told the story of his search for his own runaway teenage daughter in the Haight-Ashbury. Hastings novels have appeared since then at the rate of approximately one a year: *The Disappearance* in 1970, *Dead Aim* in 1971, *Hiding Place* in 1973, *Long Way Down* in 1974 and *Aftershock* in 1975. Random House plans to publish the next one, *Time Limit*, later this year.

"We were driving slowly down Union Street. Even on a Monday night it was thronged with bar-hopping pleasure-seekers, most of them dressed in the latest with-it fashion. Bar for bar, smile for smile, more pickups were consummated on sophisticated Union Street than in the Tenderloin."

—Collin Wilcox, *Hiding Place*

The Hastings novels follow the threads of the police investigations of two murders per book, going through the routines of inspecting corpses, sites and coroner's reports and interrogating suspects and witnesses. These activities, which Wilcox admits he has learned about mainly from watching cops-and-robbers shows on television, are carried on by Has-

tings and a continuing cast of SFPD regulars—Pete Friedman, Hastings's witty and rotund friend and co-lieutenant; the dyspeptic and meticulous Culligan; and Canelli, the only cop Hastings has ever known who can get his feelings hurt. In the course of the series, Hastings also acquires a steady woman friend, a blonde divorcee named Ann Haywood, who more or less puts an end to his occasional casual sex.

*Aftershock*, the most recent Hastings, sold better than the others and was also the most sensationalistic. One of its main characters was a diabolical teenage genius, almost a personification of evil. But Wilcox wonders how he can keep up with the demand for ever more kinky happenings. "How often does a 19-year-old kid corner a cop and his girlfriend in a remote cabin?" he lamented. "*Aftershock*, of all the books I've written, was really the most improbable." In the *Writer*, however, Wilcox admits, "Most editors would never buy a work of fiction that exactly reflects the average homicide investigation."

Wrestling with agents' opinions and foreign rights is certainly a far cry from wrestling with a homicidal maniac. But finally the detective novelist's goals become one with the detective's. In both professions, good must prevail. The novelist knows, as Sam Spade says in *The Maltese Falcon*, that when someone is killed, "it's bad business to let the killer get away with it."

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Occasionally Drury Pifer's new comedy *Smack* is extremely funny. But then, so are Neil Simon concoctions, and *Smack*, with its situation-comedy plot, sass, puns and put-downs, seems to be paying undeserved homage to the Simon genre.

The play begins in a San Francisco flat. Young, hip, dungaree-clad Claire Quick is trying to convince her ex-father-in-law Frank Joybody, former actor, cravat wearer and incessant quoter of Shakespeare, that he should invest his \$10,000 life savings into a "sure thing" heroin deal. With the arrival of Frank's lady friend, ex-burlesque stripper Molly Garter, his poet son Jack, Jack's swishy companion Clyde and the jiving smack dealer Joe Adorable, the plot thickens into a stew.

Ultimately it's rather a watery stew, since there's not really enough story line to spread over an evening. Pifer pads the play with an epidemic of one-liners such as Clyde's remark to Jack, "We've discussed sex and I've made my position clear," or with salty repartee ("Jack is an original thinker," says Claire. "Oh yeah! What does he think?" quips Molly). Sometimes Pifer's witty efforts are quite amusing, sometimes they aren't. "Edgar Allan Poe?" Molly queries, "Wasn't he on the Johnny Carson Show?" Well, Molly may be a bit off trying to place literary personae, but the Carson show is certainly where much of this low humor would fit right in.

At times, the play does have a pleasantly wacky 1930s feel. For instance, the waggish scene when Jack finds himself trapped between Claire and Molly as the two women have a tete-a-tete about his dubious qualities. (Molly cheerfully decides he definitely resembles a "geek.") But equally often Pifer loses dramatic control and indulgently offers us over-long expositions such as Jack and Claire's monotonous domestic bloodletting.

I think Pifer meant *Smack* to be a satire. But a satire generally takes on the ills of society, while Pifer's scope is surprisingly small. He seems content to create easy caricatures, letting his characters poke and dig at one another. He mocks their vulnerabilities in a style that can be affectionate or crude. Pifer's treatment of a few of his creations made me queasily uncomfortable. The homosexuals, for example — the police couple Hazard and Brutus and the prissy, mannered, misogynist Clyde — are handled with a sniggering insensibility.

Equally tasteless is Pifer's conception of the black smack addict Joe Adorable. Adapting to his circumstances, Adorable's pitch runs from fast, stylized, street-talk hustle ("We

got to bag that snag") to Stepin Fetchit-type "Yessahs." Adorable finishes up (off?) the play with a serious solo bit that's jarringly inappropriate. The scene looks as if it was lifted straight from the outtakes of "The Streets of San Francisco."

Playing Joe Adorable, actor Gary Morgan gives a bravura performance. Although here, as throughout the play, Pifer (aided by director Robert Goldsby) asks for impersonation rather than character development. Emulating stock types,



Frank Joybody (Thomas McNallan): a heroin investor?

the cast is limited in what they can do. Still, the major performers are good, and watching them work is almost always enjoyable.

Thomas McNallan is pompously appealing as the aging, tight-fisted actor who's caught up in a phantasm of Shakespeare. Angela Paton is funny and confident as the wisecracking, gum-chewing, "sexpert" Molly, a role she appears to savor. Deborah Sussel intelligently handles Pifer's one-level conception of the always peeved Claire, while Martin Berman's sweet Jack has a wonderfully mobile and interesting face. Considering the material available, I suppose David Glicker does what he can as the obnoxious Clyde. The roles for the three policemen are so awkwardly written it's impossible to judge acting quality.

*Smack* is the second full-length Pifer play produced by the Berkeley Stage Company. Last year's offering was the local playwright's symbol-laden black farce *Baby*.

### Short takes

One of the nicest things that happened to me at *Smack* is that someone in the lobby recommended I see the Blake Street Hawkeyes perform their original piece *Hogstale* (Fri. and Sat. through Feb. 28, 8:30 pm, 2019 Blake, Berkeley, \$1.50 donation).

The show, which takes place in a Berkeley warehouse, is the work of three actors, Robert Ernst, John O'Keefe and David Schein, all of whom have been influenced by the experimental performance techniques of the Polish Lab Theater director Jerzy Grotowski.

Moving like mad dancer-athletes and using sounds ranging from subtly whispered chortling to screams, the men intensely explore what seems like the gamut of known emotions. Their skilled performances left me breathless, full of hope for the theater and very anxious to see them again.

Hawkeye John O'Keefe's play *Coyote* will be produced by the Berkeley Stage Company in May. I'll keep you posted. I had high hopes for SF's Eureka Theater's current production of two early comedies by British playwright Tom Stoppard, but as the evening drubbed on, my spirits sank slow. The funnies are strained in both *After Magritte* and *The Real Inspector Hound*. Some of the trouble is caused by Diana Ayers's unfathomable, amateurish direction, which vacillates between torpidity and hysteria. The rest of the trouble is caused by Stoppard's often flatulent humor of the "This is Inspector Foot from the Yard" variety.

On Jan. 31, I saw a recently formed SF group, the West Coast Dance Company, perform at Margaret Jenkins's Bryant Street studio. Basically the company consists of four women with heavy jazz backgrounds who are trying to expand their style. Unfortunately their serious efforts are formlessly shallow, while the attempts at comedy would do better on television variety shows. One number, *Bamboo*, did benefit from a nice percussion score composed and performed by Annette Lipson.

The SF Ballet Company recently premiered Michael Smuin's energetically dancey ballet, *Romeo & Juliet*. Smuin's version, in case you were wondering, is the only full-length *R & J* performed by an American ballet company. Using the Prokofiev score and blessedly without major scenery (that will come next year), the piece has wonderful aspects, such as the vivid dance portrait of Mercutio that's performed with brilliant delight by Hungarian-born Attila Ficzere. There are also some difficult and tender pas de deux for *R & J*, but Smuin has some problems filling the music. There are a few silly divertissements that don't quite fit in, while the lovers' nascent sensuality is diminished by the work's swaggering Las Vegas, *Man of La Mancha*-style bawdy ambience and overwrought melodramatics including sword fighting women and clutch-the-breast staggering deaths.

So far I've seen the ballet with two different couples dancing *R & J*. Vane Vest and Linda Meyers are the more technically secure, but Tomm Ruud and Diana Weber the more emotionally moving. The work will be performed again on a matinee Feb. 7, with the possibility of an added performance on Feb. 15.

Michael Brown of the Moving Men Theater Company is offering workshop classes for both sexes in "Creating Theater." Starting in mid-February, the classes will take place in Berkeley. Beginners are welcome. Information: 845-3888.

On a rare movie excursion I went to see *The Man Who Would Be King*. What a stupid, boring flick. I endured for the first hour, then gave up. The SF streets offered more entertaining distractions.

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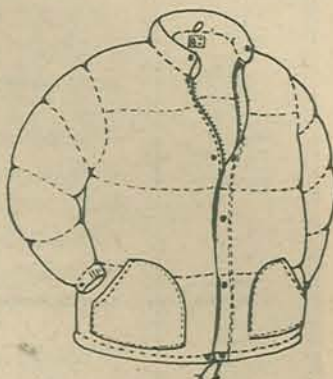
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# The Americanization of Gitl

**HESTER STREET**, written and directed by Joan Micklin Silver. Lumiere, California/Polk, SF.

**H**ester Street essentially tells the story of what happened to the Russian Jews who left Anatevka at the end of *Fiddler on the Roof*. Without music and dancing, it doesn't have the energy and drive of the Broadway musical, but *Hester Street* occasionally dips into the same store of Broadway Jewish humor, and it tells its simple story rather pleasantly.

Jake (Steven Keats) is a turn-of-the-century Russian Jewish immigrant who wants desperately to become what he calls "a real American fella," but he is not easily assimilated. He tries hard, but he doesn't have the time even to learn to read English. Days he works behind a sewing machine in a sweatshop; nights he spends at a dancing academy, where he meets Mamie (Doris Cavanaugh), a buxom Polish immigrant who dresses well but is quite thrifty. Mamie has saved over \$300, and Jake coaxes her out of \$25 on the pretext that he'll be able to get his own place where they can be alone.

As soon as he gets his own place, however, Jake moves in his newly arrived wife Gitl (Carol Kane), their son Yossaleh (whom Jake immediately renames Joey) and a scholarly boarder named Bernstein (Mel Howard), whose contribution helps pay the rent on Jake's two-room flat. Gitl, to all appearances, is a demure and old-fashioned wife. Thin and pale, she dresses dowdily and, following religious custom, keeps her hair covered at all times so as not to seem a temptress to other men. She seems to want nothing more than to please Jake, but he is thoroughly displeased by her. He wants her to become a Yankee. She wants to cling to the old ways. A battle of attrition ensues, with Gitl gaining new strength as she becomes accustomed to her new home.

Ultimately, Gitl wins. Jake does get what he thinks he wants — in this case, Mamie

(though it costs Mamie everything she has to buy Jake's freedom). Gitl, however, ends up \$300 richer and married to Bernstein, who in the old country wanted to become a rabbi but couldn't because his mind kept turning to impure thoughts when he was supposed to be studying the Talmud.

Gitl's victory is ironic because, in real life, it is Jake and his assimilated descendants who have prevailed. But Joan Micklin Silver, who wrote and directed the film, doesn't acknowledge this fact. She wants Gitl to win and is willing to defy historical probability to bring about the desired victory. *Hester Street* is a woman's film in ways that, say, Lina Wertmüller's films are not. *Hester Street* is seen entirely from the point of view of its women characters, and it takes their side.

Both Gitl and Mamie emerge as strong, independent people—practical about both money and men. When Mamie gives up her savings to purchase Gitl's consent to a divorce, both women know what is being bought and sold. In the final scenes, Silver makes plain that Jake really doesn't understand what's going on. He doesn't realize that the money is gone (Mamie instructs him to go back to his job at the sweatshop), and Bernstein, for his part, is totally at a loss as to what to do with his and Gitl's unexpected windfall (Gitl decides they will buy a grocery shop, which she will run; Bernstein, she says, can study his books). At the end of *Hester Street*, the women are clearly in command.

Silver is not, however, as one-sided as the male directors of such "women's" films as *Alice Doesn't Live Here Anymore* and *A Woman under the Influence*. Perhaps because she doesn't need to fear charges of sexism, Silver is free to show some sympathy toward her male characters. Certainly Jake is shown to abuse his wife physically, as the men in *Alice Doesn't Live Here Anymore* abused Alice. Certainly he demands that his

wife be something that totally defies her nature, as the husband in *A Woman under the Influence* did. But Silver is not unforgiving, and she shows us what drew her women to Jake in the first place.

Jake is foolish and a little vain, but he has energy and push and passable good looks, and he is a true romantic, with a true romantic's fervor. He believes as passionately in his idea of Americanism as Gitl does in her religion. Bernstein comes off even better—gentle, sensitive, intelligent, caring—but he is, after all, the chosen consort of Silver's victorious heroine. If authored by a man, Bernstein would be seen as a repressed, neurotic, mother-fixated Jewish male, a blood kin to Alex Portnoy. (Think what Philip Roth would do with a hero whose fevered imagination was stirred to sexual fantasies by a reading of the Talmud!) But in Silver's hands, Bernstein becomes the embodiment of all the anti-macho qualities espoused by the women's movement. He is the perfect hero for a modern "woman's" film.

*Hester Street* is not just a Jewish story; it is also an American story, and it touches upon some basic American themes: the struggle of immigrant groups to assimilate; the pain of coming to a new world—a new society without roots, which indeed thrives on rootlessness; tradition versus Americanization; craft versus technology; religion versus science. *Hester Street* touches on all these themes, but it only touches on them.

This lightness limits the film severely, but it is also what keeps the film afloat. *Hester Street* is Joan Silver's first film, and she made mistakes in it: the editing is frequently choppy; the actors' performances are sometimes stagey (and Yiddish-theater stagey, at that); the plot is predictable, and the themes are left largely unexplored. But one can forgive all that because, within its limits, *Hester Street* has a largeness of spirit that the American cinema seems almost to have lost.



*Hester Street* on New York's Lower East Side, 1896.

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# EVENTS

## FEBRUARY 5 THRU 15

by Nancy Dunn

## MOVIES

### ★ OPENINGS

#### The Story of Adele H.

Francois Truffaut's latest film, based on the diary of Victor Hugo's daughter, which details her unhappy fixation on a disinterested army officer. (2/11 at Clay, SF and Elmwood, Berk.)

#### Emmanuelle, Part II: The Joys of a Woman

Yes, a sequel. (2/11, at the Serramonte IV, Colma; Showcase I, Oakl.)

### MINI-REVIEWS

#### The Adventures of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Metro I, SF; UA IV, Berk.) —L.P.

#### Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15,000,000 soap opera merited a Time cover story. (Northpoint, SF; UA II, Berk.) —L.P.

#### The Black Bird

A spoof loosely based on *The Maltese Falcon*, with George Segal and Stephanie Audran. The perfect film for anybody who can afford to pay a dollar a joke. (Ghirardelli, SF) —L.P.

#### Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the Crucifixion. Directed by Sidney Lumet, a master of the art. (Berkeley, Berk.) —M.S.

#### Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (2/4 at the Lumiere, SF) —L.P.

#### Hustle

Aside from suicide, murder, kinky sex, police brutality, fetishism, bombings, beatings, crazies, Mafia-type killings and all-around sadism, not too much happens in this film-flam hybrid. The dialog is sterling (Silliphant notwithstanding) soap opera, which makes it a happy hook-up to the current suds vogue. As a film, however, it has been tried and found wanting, and Burt Reynolds' compassionate cop characterization should set the LAPD back ten years. Oh, yes, with Catherine Deneuve. (Alameda III, Alameda; Regency II, SF) —Z.J.

#### Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but falls under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Music Hall, SF; Parkway I, Oakl.) —M.S.

#### Lucky Lady

The screenplay of this film about rum-running during prohibition sold for nearly half a million dollars and was designed to cash in on old movie formulas, but the picture doesn't quite click. The first third is supposed to be like a lightweight Thirties adventure film (say, the Gable-Harlow *Red Dust*). The second third is supposed to be like a Thirties romantic comedy—and though they're not perfect, these parts are, at least, good-natured and lively. But in the final reels, the picture turns sourly violent. With Liza Minnelli, Gene Hackman and Burt Reynolds. Directed by Stanley Donen. (Alexandria, SF; Plaza I, Daly City) —L.P.

#### Maedchen in Uniform

A 1931 German classic about life in an aristocratic girls' boarding school, with strong overtones of lesbianism. Director Leontine Sagan and most of the all-female cast of this indictment of Prussian militarism had to leave Germany after Hitler took over. Although it's not hard to catch the drift, it helps if you're fluent in German, since the subtitles translate only about 20% of the dialog. (Cento Cedar, SF) —M.E.M.

#### The Magic Flute

The fulfillment of a lifelong dream by Swedish film master Ingmar Bergman, this may very well be the finest opera film ever created. Wolfgang Mozart assists with a lively, listenable score, cinematographer Sven Nykvist supplies breathtaking color and framing. —M.S. "Coy, stagey, cinematically uninteresting." —I.O. (Act I, Berk.; Surf, SF)

#### The Man Who Would Be King

Directed by John Huston, this film has a little something for everyone—a little *Treasure of Sierra Madre*, a little *Lost Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unbonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligates loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling. Morocco doesn't do quite as well playing India. (Cinema 21, SF; Larkin, SF; Serramonte I, Colma) —Z.J.

#### One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythified version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.) —L.P.

#### The Romantic Englishwoman

A Joseph Losey film scripted by Tom Stoppard, by and large entrancing, with Helmut Berger playing the same petulant gigolo he played in Visconti's *Conversation Piece* (with the same wardrobe by Yves St. Laurent). (Castro, SF) —M.S.

#### Romeo & Juliet

Director Franco Zeffirelli brings The Bard to us in brevity, forsooth. His simpler language, artful use of youth. Do sharpen up the plot—the language sings! Ah, Romeo! (Leonard Whiting) Nobly played! Sweet Juliet, too (Olivia Hussey). They Beguile with youth and innocence. Pat Heywood's lusty Nurse is cunningly conveyed. Beware, lest brave Mercutio steal the scene! In truth, a John McEnery tour de force. The camera sees reality the course In settings, costume, fighting, and in mien. The music's not the food of love, alas. But lie upon one law—the rest, pure class. (Empire II, SF; Serramonte V, Colma) —Z.J.

#### Special Section

Director Costa-Gavras (*Z*, *State of Siege*) once again rattles the chains of perverted justice in his most objective political statement to date. Link by riveting link he forges his indictment against the abuse of power by the manipulated and manipulative Vichy government of 1941 and its use of guile and cunning to enforce the monstrous "Special Section," a retroactive law that permits the retrial and execution of already-sentenced political prisoners. Michel Lonsdale, Claude Pieplu and Louis Seigner head an exquisitely tempered cast, and the direction, dialog and camera work cannot be faulted. But the strength of any chain is no more than its weakest link, which, in this film, is the feeling of deja vu, the sense of being barely but perceptibly out of date. As a film, *Special Section* is superb; as a political comment, it attacks sensibilities already blunted by revelations about our own government. (Stage Door, SF) —Z.J.

#### The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in years but who are reunited for one night of glory on a TV special. (Coronet, SF; Oaks II, Berk.) —L.P.

#### Swept Away . . . by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmuller, a committed Marxist and a gifted filmmaker, has given *Swept Away* a shimmering surface: the performances by Wertmuller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimy determinist, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Clay, SF; Elmwood, Berk.) —L.P.

Movies reviews written by Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

### FIRST RUNS

Act I and II: I: *The Magic Flute*. II: *The Story of O*; 2121 Center, Berk., 548-7200.

Alameda: I: call for info. II: *Jaws*. III: *Hustle* thru 2/10; *Shampoo* from 2/11; 2317 Central, Alameda, 522-4433.

Albany Cinema: *The Man Who Would Be King*; 1115 Solano, Albany, 524-5556.

Berkeley: *Dog Day Afternoon*; Shattuck/Haste, Berk., 848-4300.

Bridge: *Pain in the A-*; Geary nr. Masonic, SF, 751-3212.

California: *Three Days of the Condor* and *Chinatown*; Kittedge/Shattuck, Berk., 848-0620.

Cannery: *The Story of O*; Leavenworth/Beach, SF, 441-6800.

Castro: *The Romantic Englishwoman* and *Women in Love* thru 2/10; Castro/Market, SF, 621-6120.

Century: 21: call for info. 22: *The Legend of Big Foot*; 8201 Oakport Road, Oakl., 562-9596.

Cinema One: *Gone with the Wind* thru 2/10; *Shampoo* and *The Way We Were* from 2/11; 255 West MacArthur, Oakl., 653-0777.

Cinema 21: *The Man Who Would Be King*; Chestnut/Steiner, SF, 921-1234.

Coliseum: *The Hindenburg*; Clement/9th Ave., SF, 221-8181.

Coronet: *The Sunshine Boys*; Geary/Arguello, SF, 752-4400.

El Rey: *Cooley High* and *Cornbread, Earl and Me* thru 2/10; *Jaws* 2/11-17; 1970 Ocean, SF, 587-1000.

Empire: I: *The Legend of Big Foot*. II: *Romeo and Juliet* and *Bang the Drum Slowly*. III: *No Way Out*; 85 West Portal, SF, 661-5110.

Ghirardelli Cinema: *The Black Bird* and *Where's Poppa?*; Beach/Pok, SF, 441-7088.

Grand: *The Legend of Big Foot* and *Chariot of the Gods*; Mission/22nd St., SF, 648-2676.

Larkin: *The Man Who Would Be King*; Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventure of Sherlock Holmes' Smarter Brother*; Union/Webster, SF, 221-8181.

Metro II: *Rocky Horror Picture Show*; Union/Fillmore, SF, 931-7666.

Music Hall: *Lies My Father Told Me*; Larkin/Geary, SF, 441-4776.

North Point: *Barry Lyndon*; Powell/Bay, SF, 989-6060.

Oaks: I: *Lenny* and *Last Tango in Paris*. II: call for info; 1875 Solano, Berk., 526-1836.

Parkway: I: *Lies My Father Told Me*. II: *The Black Bird* and *The Fortune*; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *Lucky Lady* and *M-A-S-H*. II: *The Legend of Big Foot*; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, 673-7141.

Regency II: *Hustle*; Sutter/Van Ness, SF, 776-5505.

Royal: *The Naughty Victorians*; Polk/California, SF, 474-2131.

St. Francis: I: *Welcome Home, Brother Charles* thru 2/10. II: *The Legend of Big Foot* thru 2/10; 965 Market, SF, 362-4822.

Serra: *The Hindenburg*; Junipero Serra Blvd., Colma, 755-1455.

Serramonte Six: I: *The Man Who Would Be King*. II: *Jaws*. III: call for info. IV: *The Story of O*. V: *Romeo and Juliet* thru 2/10; *Emmanuelle Part II: The Joys of a Woman* thru 2/11; *Rainbow Bridge* 2/6-7, midnight. II: *Flesh Gordon* and *Groove Tube*; Broadway/51st, Oakl., 654-5505.

Showcase Alameda: I: *Parallax View* and *The Longest Yard*. II: *Killer Force* and *Murk the Surf* from 2/11. II: *Flesh Gordon* and *The Groove Tube*; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Three Days of the Condor* and *Murder on the Orient Express* thru 2/10; *Emmanuelle Part II: The Joys of a Woman* thru 2/11; *Rainbow Bridge* 2/6-7, midnight. II: *Flesh Gordon* and *Groove Tube*; Broadway/51st, Oakl., 654-5505.

Stage Door: *Special Section*; Mason/Geary, SF, 986-4767.

UA Four: I: *The Hindenburg* and *The Front Page*. II: call for title thru 2/10; *Barry Lyndon* from 2/11. III: call for title thru 2/10; *Jaws* from 2/11. IV: call for title thru 2/10; *The Adventure of Sherlock Holmes' Smarter Brother* from 2/11; 2274 Shattuck, Berk., 843-1487.

## FOREIGN FILMS AND REVIEWS

Berkeley-Oakland Women's Union benefit, with the film *Blood of the Condor*, plus the Berkeley Women's Chorus and Stepping Out dance collective, 2/7, 8 pm, Unitarian Church, Cedar/Bonita, Berk., 548-6093, \$2, childcare provided (men invited).

Bocce Cinema: Fellini and Antonioni's *Amore in Citta* 2/10, 7 and 9 pm; Pasolini's *Il Vangelo Secondo Matteo* 2/11, 7 and 9:45 pm; 1434 Grant, SF, 362-7023, \$1 per film, plus \$1 membership for four programs.

Canyon Cinematheque: George Berg presents his films, 2/5, including *Pit of Lost Souls: The Report of A60817A* and *Babylon Babylon*; Yvonne Rainer's *Film about a Woman Who . . .* 2/12, both 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: *Maedchen in Uniform* and *Lola Montes* thru 2/11; 38 Cedar/Larkin, SF, 776-8300, \$3/\$2 srs., children.

Clay: Wertmuller's *Swept Away . . .* with the short *Opera* thru 2/10; Truffaut's *The Story of Adele H.* from 2/11; 2261 Fillmore/Clay, SF, 346-1123, \$3.

COYOTE presents a St. Valentine's Day Film Festival: *Woman to Woman, Hookers*, a videotape of the 1975 Hooker's Ball and *Mustang*, 8 pm, Bijou Theater, 1046 Market, SF, 391-4404, \$5.

Dominican College: *And Now for Something Completely Different and What's Up, Tiger Lily* 2/13, 7 pm, Angelico Hall, on the campus, San Rafael, 457-4440 ext. 236, \$1.25.

Education Liberation Front: *Little Big Man* 2/10, 7:30 pm, 155 Dwinelle Hall, UC Berk., \$1.50.

Elmwood: *Swept Away . . .* and the short *Eurydice* thru 2/10; Truffaut's *The Story of Adele H.* from 2/11; College/Ashby, Berk., 848-0931.

Film Fair: *Traveling Saleslady and The King and the Chorus* 2/6, 7:30 pm, 732 Chenery, SF, 586-7748, \$3.50.

Fred Harris Film Series: *Salt of the Earth* 2/6, 8 pm, Richardson Hall, UC Extension, 55 Laguna, SF, \$1.50.

French Film Club: short films directed by Max Linder, 2/11, 8 pm, California Gallery, 2877 California, SF, 929-8511 or 346-2741, \$1.50/\$1 srs., students and Alliance Francaise members.

Gateway: *Queen Christina* and *David Copperfield* thru 2/10; *Show Boat* and *Meet Me*



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continued from previous page

is unable to give up smoking. A loser in love (two serious relationships with women go up in flames in the three books), the detective clings to his work, his bad cough books), the detective clings to his work, his bad cough and his extensive collection of old pulp magazines like *Black Mask* and *Dime Detective*—a passion which Pronzini shares. In fact, Pronzini says, "This guy is me. His problems are my problems, and his hang-ups are my hang-ups." The detective was never named, he said, because "it would be like trying to rename myself."

The detective lives alone in a littered Victorian flat in Pacific Heights (he can afford for 17 years) and has the requisite ratty office downtown on Taylor Street. "A hot plate rested on the top of the single metal file cabinet, and I went there and lifted the lid on the coffee pot sitting on it and looked inside. A faint greenish substance had gathered around the edges of the coffee I had made three mornings ago."

Far from the hardened, wise-cracking gumshoe of some mystery fiction, Pronzini's detective is both fallible and emotional. Pronzini deliberately plays on his protagonist's humanity, he says, because he wants to have the novel focus on the narrator and his feelings rather than leave him uninvolved. At the end of *Undercurrent*, however, Pronzini leaves his detective gazing across a dark canyon and decides to give him up. "I abandoned him for a couple of years because I had some bad advice from my agent and from myself," he said. Fortunately for the gumshoe's admirers, Pronzini has now resurrected him and plans to continue the series indefinitely.

"I sat behind the wheel for a moment, surveying the scene of the Draper murder: a narrow one-story stucco row house, one of thousands built during the late thirties and early forties. I'd lived my first seven-teen years in San Francisco. I could remember watching those row houses slowly, inexorably propagating themselves like long, segmented worms, finally covering the wide, roll-

ing sand dunes, my own private wonderland."  
—Collin Wilcox, *Dead Aim*

"I started with eight or nine years of unpublished novels," said Collin Wilcox, describing how he broke into the suspense fiction trade. While producing one novel a year and selling none, Wilcox designed lamps and sold them in a store on Union Street, writing during the times he didn't have customers. "Business was slow at first," he recalls, but he asks himself, "Did I write because business was slow, or did I put myself in that position so I'd write?"

When Wilcox sold his first





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We also offer daily a choice of four or five specials from around the world. For instance:

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Pork and Prunes—a rich casserole from Louisiana.  
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Veal Goulash—an authentic Viennese dish.  
Garden Quiche—a vegetable quiche of our own devising.  
Trinidad Stew—shrimp and chicken in a rich stew.

Each day one of our entrées is a vegetarian dish.

Dinners include a homemade soup, salad with house dressing, entrée, and coffee or tea. Prices generally range from 3.95 to 4.95; desserts are made on the premises each day, and wine or beer is available.

We are open for dinner each day except Monday, and offer a Sunday champagne brunch.

continued from previous page

between 6:30 and 8 pm, Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan, off Hwy. 1, near Half Moon Bay, 726-4143, \$3/dinner \$5 extra.

**Dance Spectrum**, 2/7-8, 2:30 pm, Little Theater, Legion of Honor, Lincoln Park, 34th Ave./Clement, SF, 558-2861, 75¢ plus admission to the museum.

**Evensong**: Continuum, 2/8, 15 local musicians improvising solo and together, Masayuki Koga, 2/15, playing the shakuhachi flute; both 7:30 pm, Church of the Advent, 261 Fell/Gough, SF, 431-0454, \$1.50 donation.

**Bobby Short**, 2/8, 5 pm, Geary Theater, Geary/Mason, SF, Macy's, \$8.50-\$5.50.

**Classical guitar** music by Ascencio, Bower, Ponce and others, 2/8, 8 pm, performed by James Bertram, the Guitar Shop, 1373 9th Ave., SF, 564-6781, \$2.

**SF Chamber Orchestra**, 2/8, 7 pm, with Purcell's *The Gordian Knot Untied* and works by C. P. E. Bach, Haydn and Mendelssohn, Fine Arts Theater, College of Marin, Kentfield, 454-0877, \$3.

**Larry Coryell** and John Fahey, 2/8, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$6.50-\$5.50.

**Trinity Chamber** Concerts, pianist Joel Tepper, 2/8, 2:30 pm, performing Haydn's *Sonata in C major*, Schubert's *Sonata in A minor* and Rachmaninoff's *First Sonata*, Trinity Methodist Church, Dana/Durant, Berk., free.

**Auditions** for Asian American Dance Collective (modern dance), 2/8, 1:30 pm, 340 Presidio, SF, 922-5735.

**Benefit for Olga** Talamante, 2/8, tamale dinner cooked by Mrs. Talamante, from 6-8 pm, folk music by Jose Luis Orozco and Peter Baird, and dance music by Ways of Meringue, at the Starry Plough, 3101 Shattuck/Prince, Berk., \$3.

**Master piano class** with Karl Ulrich Schnabel, 2/9 and 11, 7:15 pm, Mills College Music Bldg., Seminary/MacArthur, Oakl., 531-2535, free.

**Berkeley** Contemporary Chamber Players, 2/9, 8 pm, Hertz Hall, UC Berk., 642-2561, \$2/\$1.

**Lectures** previewing works in the SF Symphony spring season, Tues., 7:30 pm, by Gloria Eive-Feldman, UC Extension Center, 55 Laguna, SF, 642-4141, \$5.

**Echoes of Africa** in the Symphony with tympanist Elayne Jones, accompanied by pianist Reina Schivo, 2/10, 6:30 pm, on KOED Open Studio, channel 9, 864-2000.

**Intergalactic** Consenting Adults Boogie and Ball, 2/11, 8 pm, On Broadway Disco, 660 Broadway, SF, 665-7300, \$2, benefit for SF Sex Information community phone service.

**SF Conservatory Players**, 2/11, 8 pm, works of Schubert, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

**Jean-Pierre Rampal**, accompanied by harpsichordist Robert Veyron-Lacroix, with flute sonatas by J. S. Bach, 2/11, 8 pm, Masonic Aud., California/Taylor, SF, Macy's and other agencies.

**Brown Bag Opera**, English excerpts from the SF Opera's repertoire, 2/11, 12:10 pm, Veterans Aud., Van Ness/McAllister, SF, 50¢, bring a lunch or buy one at the concert for \$1.25.

**Andres Segovia**, 2/13, 8:30 pm, Masonic Aud., California/Taylor, SF, 421-1000, TELETIX and other agencies, \$6.50.

**Schola Cantorum**, 2/13, 8 pm, with Schubert's *Mass in A-flat* and Kirke Mechem's *Songs of Wisdom*, Flint Center, De Anza

College, Cupertino, 257-9555, \$2/\$1 srs., students, children.

**University Choir** of Cal State Long Beach, 2/13, 7:30 pm, music by Mendelssohn, Schubert, Bardos and others, Calvary Presbyterian Church, Jackson/Fillmore, SF, free.

**Evening of Viennese** Waltzing, 2/14, with the Berkeley Promenade Orchestra, 2/14, 9 pm, Pauley Ballroom, UC Berk., 642-2561, \$5.

**G. S. Sachdev**, master of the bamboo flute, performs classical ragas, 2/14, 8 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2 donation.

**Dances** choreographed by Grace Johnson, 2/14, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students.

**Ferrante and Teicher**, piano team, 2/14, 8:30 pm, Masonic Aud., California/Taylor, SF, 775-2021, or major agencies, \$7-\$5.

**Traditional Jazz** Jamboree, 12 Bay Area bands, 2/15, 1-9 pm, Bimbo's, 1025 Columbus/Chestnut, SF, \$4/\$2 students, sponsored by the New Orleans Jazz Club of Northern California.

**Audium**, sound sculptured space by Stan Shaff and Doug McEachern, every Fri.-Sat., 8 and 10 pm, 1616 Bush, SF, 771-1616, \$3.

# CLUBS

## SAN FRANCISCO

**Boarding House**: Dobie Gray and B. W. Stevenson, thru 2/7; Patti Smith, 2/11-15; 960 Bush, 441-4333.

**Coffee Gallery**: open mike, Sun.-Mon.; auditions, Tues.; poetry, Wed.; George, Thurs.; music, Fri.-Sat.; 1353 Grant, 362-9369.

**El Matador**: Teddy Wilson, thru 2/14; 492 Broadway, 434-2913 or dial TELETIX.

**Ghirardelli Cellar**: Eileen Sullivan and John Lind, Tues.; Wayne Smith and Kenny Crows, Wed.; Kenny Crows, Thurs., plus open mike; Leo Collignon and Good Morning, Fri.; Skip Henderson and Sins and Goodness, Sat.; Leo Collignon and Mona Little, Sun.; on Ghirardelli Square, 900 North Point, 776-5021.

**Great American Music Hall**: Jimmy Weatherspoon and Chico Hamilton, thru 2/5; Sonny Rollins, 2/6-7; Stanley Turrentine, 2/12-14; 859 O'Farrell, 885-0750.

**Keystone Korner**: Elvin Jones, thru 2/8; 750 Vallejo, 781-0697.

**Miyako** Hotel Garden Bar: Bill Leonhart, Tues.-Sat.; Post/Laguna, 922-3200.

**Mooney's Irish Pub**: Steamin' Freeman, 2/6-7 and 13-14; 1525 Grant, 982-4330.

**Mustard Seed**: comedy night, every Sat.; 432 Mason.

**Old Waldorf**: the Rowan Brothers, thru 2/7; Steve Seskin Band, 2/8-9 and 15-16; Country Porn, 2/10-14; California/Divisadero, 921-3050.

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**Pier 23 Cafe:** Pier 23 Dixieland Jazz Band, Fri.-Sat., plus Sun., 4-9 pm; Pier 23, the Embarcadero, 362-5125.

**Rusty Scupper:** Reilly and Maloney, Fri.; John and Maryann, Sat.; 475 Francisco, 986-1180.

**The Reunion:** Art Lande's Rubisa Patrol, 2/6-7; Azteca, 2/13-14; the Scratch Ensemble, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Salsa de Berkeley, Wed.; Dave Alexander, Thurs.; Jules Broussard and Company, Sun.; 1823 Union, 346-3248.

**Savoy Tivoli:** L. C. Good Rockin' Robinson Rhythm and Blues Band, 2/5; Sylvester, 2/6-7; Gary Smith Band, 2/8; Life on Earth, 2/12; Third World Band, 2/13-14; 1438 Grant, 362-7023.

**The Scene:** Tommy Smith's Third Act, 2/5-8, with special guest Bennett Friedman on tenor sax; 2301 Fillmore/Clay, 567-0593.

**United State Cafe:** Palace Monkey Poets Band, 2/5; Bobby Kent and the Christian Cadillac, 2/6; movies, 2/7; Up in the Air, 2/8; Four Roses, 2/9; Robin Kilgore, 2/11; Gabriel Gladstar, 2/12; Laura Allan, 2/13; Be-yon, 2/14; Richard Garneau and Phil Ford, 2/15; 1538 Haight, 626-4143.

**Villa Basque:** Dave Judd and the Blue Sky Band, Fri.-Sat., 5410 Geary, 752-2030.

**EAST BAY**

**Aitos Dance Tavern:** live bouzouki music, Fri., with Greek dancing lessons at 8 pm; Sofios Brothers and the Aitos Greek Dancers, Sat., plus Najia Hebba and international disco; 1920 San Pablo, Berk., 841-7846.

**Cafe Valerian:** Randy Fry, Tues.; Lawrence Hammond, Wed.; Gary Hayes, Thurs.; live music every Fri.-Sat.; 4218 Piedmont, Oakl., 654-6321.

**Dreamers:** new jazz club with music nightly, Dick Whittington, 2/6-7; 394 Grand Ave., Oakl., 465-7550.

**Ed Howard's Place:** the Chi-Lites, thru 2/8; 3614 Foothill Blvd., Oakl., 533-5000.

**Freight and Salvage:** Lawrence Hammond and the Whiplash Band, 2/6-7; 1827 San Pablo, Berk., 548-1761.

**Harlow's:** Sound Barrier, thru 2/7; 39135 Civic Center Dr., Fremont, 796-7922.

**It Club:** Bill Thacker and the Southlanders, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

**La Salamandra:** Rhythm and Bones, 2/5; Vortex, 2/7; One Step from the Street, 2/8; poetry, 2/9, with Phil Suntree, Sue Suntree and Thomas Dawson; variety night, 2/10; Duck's Breath Mystery Theatre, 2/11; Bebe K'Roche, 2/13; Bay Area Comedy Troupe, 2/14; Allspice, 2/15; open mike, every Thurs.; 2516 Telegraph, 841-9070.

**Longbranch:** Eddie Money and Grayson

Street, 2/5; Eddie Money, 2/7; Greg Kihn and the Rubinoos, 2/15; from Jamaica, the Third World Band, 2/9 and 16; Salsa de Berkeley and Spoons, 2/11; Eddie Money and Little Roger, 2/12; Mile High and Sassy, 2/14; Greg Kihn and the Rubinoos, 2/15; 2504 San Pablo, Berk., 848-9696.

**NORTH-SOUTH**

**Andy Capp's:** Merl Saunders, 2/6-7; Sky Creek, 2/13-14; Greg Harris, Tues.; Revers, Wed.; Gary Smith Band, Thurs.; 157 W. El Camino Sunnyvale, 736-0921.

**The Brewery:** John Stewart, 2/5-7; 29 N. San Pedro, San Jose, 287-2762.

**Chuck's Cellar:** John and Dorsey, 2/6-7; Succotash, 2/13-14; Thom Martin, Mon.; Turtle Dust, Tues.-Wed.; Heritage, Thurs.; 4926 El Camino Real, Los Altos, 964-0220.

**Groucho's:** East Bay Timberline, thru 2/7; 1875 S. Norfolk, San Mateo, 341-2661.

**Nashville West:** Jerry Clark and the New Breed, Mon.-Sat.; New Mudd Revival, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

**Odyssey Room:** Papa Du Run Run, 2/9; Rock-It, Tues.-Sat.; 799 E. El Camino, Sunnyvale, 245-4448.

**Sleeping Lady Cafe:** Allspice, 2/5; Rogers and Burgin, 2/6; Maria Hunt, 2/7; 58 Bolinas Road, Fairfax, 456-2044.

**Bay Area Gay Liberation** meets, 2/5, potluck dinner at 6:30 pm, meeting begins at 7:15 pm, SIR Center, 83 6th St./Mission, SF, 431-1522.

**Lesbian rap,** every Thurs., 8 pm, on 2/5, discussion of Lesbian Writers: From Sappho to Rita Mae Brown; on 2/12, Roots of Our Oppression; at the South County Women's Center, 25036 Hillary, Hayward, 537-2112.

**Group jogging:** Golden Gate Park windmills run, 2/8, meet 10 am at the intersection of the Great Hwy./Fulton; Golden Gate Bridge Valentine's Day run, 2/15, sponsored by Laverder U, for more info call 626-1350 or 626-9081.

**"Gay Utopia?"** The facts and fallacies of SF as a gay mecca explored in a talk show with Paul-Francis Hartman of Vector and host Sam Van Zandt on Contact, 2/8, 7:30 am, KCBS-FM (98.9).

**Extraordinary People #7,** 2/9, 10 pm, Roger Austen hosts a program on gay law reform, on KOED Open Studio, channel 9, 864-2000.

**Two Songmakers,** gay songwriters Steven

Grossman and Blackberri sing their original works, 2/9, 10:30 pm, KOED Open Studio, channel 9, 864-2000.

**Parents of Gay People,** informal meetings for discussion and support, meets the second Tues. of each month, 7:30 pm; this month, 2/10, at 511 Clayton, SF, for more info call 563-0202.

**Coalition to Defend Gays** in the Military forming, for more info call 431-1522.

**Hyacinthus,** new group forming for gay women and men of Greek ancestry, call 861-6679 for more info.

**Friday night raps,** 8 pm, at the Society for Individual Rights, 83 6th St./Mission, SF, 781-1570.

**Fruit Punch,** gay men's radio, every Wed., 10 pm, on KPFA (94.1 FM), 848-6767.

**Daily raps** for gay men and lesbians, on topics from sexual fantasies to problem drinkers, at the Pacific Center, 2329 San Pablo, Berk., call 841-6224 for a complete schedule.

**SF gay rap,** Tues., 8 pm, 121 Leavenworth, SF, 771-1450.

# guardian classified

## PERSONALS

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

Beautiful, intelligent, affectionate lady, early 20's, interested in travel, languages, photography, art, fashion, desires special, affluent, warm, gentleman for a rendezvous. Jane, Box 910, 437 1/2 Hyde St., SF, CA.

Have you ever deliberately avoided all sexual involvement with others? Writer researching Human Behavior article on celibacy seeks interviews. Please include phone number with note. Bob Burg, Guardian Box 10-15-G, 2700 19th St., SF 94110.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Professional artist/photographer, 43, married, vasectomy, seeks woman who would enjoy being friend, companion, model, lover to me and friend to my wife in an open non-competitive relationship. Guardian Box 10-16-A, 2700 19th St., SF 94110.

Man, 35, Jewish, educated, strong, good-looking sensitive, seeks European female. PO Box 24471, SF 94124.

**GRAVEYARD BLUES**  
Gay man, 26, Pisces, seeks others who work these unusual hours for friendship. Into T/A, music, theater, outdoors, and whatever intrigues. Write Guardian Box 10-17-B, 2700 19th St., SF 94110.

Young man seeks outgoing young lady for Friday night swing parties. Send phone number to PO Box 31112, SF.

Bored and starved husband, European, 46, likes to meet lady who is in similar situation. PO Box 16162, SF.

We are several couples forming a small social group for professionals. We are interested in exploring imaginative, sensual, interrelationships and plan on getting together once a month with carefully selected people. PO Box 11602, Palo Alto, CA 94306.

Women intrigued by bi-sexuality: I'm a warm loving man, with lots of friends and lovers, discouraged by the jealous possessiveness of most of the people I know. Want to establish a good relationship with two women who really like each other and might fancy us sharing our pleasures. If you have no partner I may be able to help you find a fine woman. Box 448, 625 Post, SF 94109.

Attr. skinny women—Att. w-m, 6'3", 25, masseur, musician will satisfy your fantasies. Box 2151, San Leandro, 94577.

est Female grad, are you looking for someone to play the game above the line? Bill—Box 1564, Richmond, CA 94802.

W/M, 35, getting divorced, no children, dentist, good looking, 5'10", 160 lbs. Enjoy outdoor/athletic activities, dancing, but not into bar scene. Seeking w/f. Guardian Box 10-17-G, 2700 19th St., SF 94110.

As of January 1, 1976, the Guardian Classifieds will accept PERSONAL ads with Guardian boxes, P.O. boxes or mail service boxes ONLY. No private phones or addresses will be published. With this in mind, the charge for Guardian boxes will be reduced to \$1.25, which will hold your box open for one month. You may pick up responses in person at the Guardian office, or provide us with a stamped, self-addressed manila envelope. This applies ONLY to ads in the PERSONALS category.

Dear Waldo and Patsy: When can we go for another ride in your jeep? Call me some time, and say hello to Koala for me. Sincerely, Your Friend Killerfish.

Handsome, caring, sensitive w/m, 28, seeks beautiful woman, any age, for passionate relationship. Guardian Box 10-18-A, 2700 19th St., SF 94110.

Bachelor, College Grad, young 40, desires share his house with attractive bright girl, seeking companion and lover, part or full time. Box 1625, 537 Jones, SF.

Gifted young lady artist & beauty of star quality, desires development of mutually beneficial relationship w/gentleman patron—please reply: Box 987, 435 Hyde St., SF, CA.

WM, 29, 6', ex-model, educated, sensitive, gentle, seeks female partner for swing parties, no commitments, confidence assured. Write Guardian Box 10-18-C, 2700 19th St., SF, CA 94110.

Feminist East Bay Radical, 33, gardener & sometimes poet/fulltime woman with sense of humor, seeks lusty, funny, sensitive, non-smoking male loving Joanie Caucus (Doonesbury), Keith Jarrett, long walks. Guardian Box 10-18-E, 2700 19th St., SF, 94110.

Lovely, young, sensitive aware woman desires mutually beneficial affair with attractive discriminating gentleman. Please write to Bonnie, Guardian Box 10-18-D, 2700 19th St., SF 94110. Photo and phone number appreciated.

AND NOW FOR SOMETHING COMPLETELY Englishman, robbed of television, needs to watch his Monty Python. It's no joke. Any offers? P.O. Box 4538, Berkeley 94704.

Tired of bars? W/M, 25, tall, attractive, trim, student, to get together with slim girl, interests: sensual massage, tennis, chess? Let's do it. Box 27527, SF, CA 94127.

Wanted by w/m—attractive unattached woman to 32 who is not fearful of letting a low key first meeting grow into a meaningful relationship. Guardian Box 10-18-F, 2700 19th St., SF 94110.

Small town man, 41, looking for old fashioned lady. Box 6221, Albany, CA 94706.

Writer seeks alliance in preparing "The Viking Savage"; "Extra-terrestrial Earth Observation"; many others. Anyone intelligently diligent. Prefer woman/wife. Write 625 Post #569, 94109—Aardvark. (Astrological prescience of opulence predicted twice). Be specific and think.

Mellow mature white bi Piscean couple seeks bi single/couple for sensual exploration. Photo a must. Will return with ours, Debbie, Box 494, Orinda, CA

IF YOU ARE EX-NUNNERY, with kitchen training ending with floor scrubbing, with eyes most gentle, and were riding northbound 19 Polk bus early January, TRUFFLE SCULPTOR, tall, short beard, wishes to continue conversation. Write Guardian Box 10-18-B, Guardian Building, 2700 19th St., SF, CA 94110.

Writer, 56, seeks woman, 24-35, weight 125-130 lbs., to share living situation and possible marriage. Would like to share interests in writing, traveling, and some entertainment. No drugs. Write Eric, PO Box 970, SF 94101.

Affluent, professional O/M in 40's wishes to meet gentle W/F to 35. PO Box 907, Berkeley 94701.

William H. Harmon, 28, desires correspondence. His number is 140931, and the address is P. O. Box 787, Lucasville, Ohio 45648.

## BUSINESS PERSONALS

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## LEGAL NOTICES

**FICTITIOUS BUSINESS NAME STATEMENT**  
File No. 17493  
The following person is doing business as: TRIVIA at 2150 Union Street, San Francisco, CA 94123.  
Jo-Anne K. O'Hare, 2150 Union Street, San Francisco, CA 94123.  
This business is conducted by an individual.  
Signed Jo-Anne K. O'Hare  
This statement was filed with the County Clerk of the City and County of San Francisco, California on January 21, 1976.  
Pub. Dates: Jan. 29, Feb. 5, 12, 19, 1976. B-69800

## FICTITIOUS BUSINESS NAME STATEMENT

File No. 17418  
The following person is doing business as: FANTASTIC PLASTIC REPAIR CO. at 117 Noe St., San Francisco, Calif. 94114.  
Kevin J. Frest, 117 Noe St., San Francisco, Calif. 94114.  
This business is conducted by an individual.  
Signed Kevin J. Frest  
This statement was filed with the County Clerk of the City and County of San Francisco, California, on Jan. 15, 1976.  
Pub. Dates: Jan. 29, Feb. 5, 12, 19, 1976. B-69780

## NOTICE TO CREDITORS

No. 213117  
Probate Dept.  
SUPERIOR COURT OF THE STATE OF CALIFORNIA, FOR THE CITY AND COUNTY OF SAN FRANCISCO  
Estate of AURELIA B. FISHER  
also known as AURELIA B. PERKINS  
Deceased

Notice is hereby given by the undersigned as ADMINISTRATOR of the estate of said decedent to the creditors of and all persons having claims against the decedent to file them, with the necessary vouchers, in the office of the clerk of the Superior Court of the State of California, in and for the City and County of San Francisco, or to present them, with the necessary vouchers, at the office of his attorney.

JEROME FISHKIN  
1515 Vallejo St.  
in the City and County of San Francisco, which said last-named office the undersigned selects as HIS place of business in all matters connected with estate of said decedent, within four months after the first publication of this notice.  
CLINTON FISHER  
ADMINISTRATOR of the estate of said decedent. Dated: San Francisco, California, January 27, 1976.  
JEROME FISHKIN, 1515 Vallejo St., San Francisco, California. Telephone: 673-3113. Attorney for ADMINISTRATOR.  
Pub. Dates: Feb. 5, 12, 19, 26, 1976.

The Bay Guardian was adjudicated a newspaper of general circulation on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

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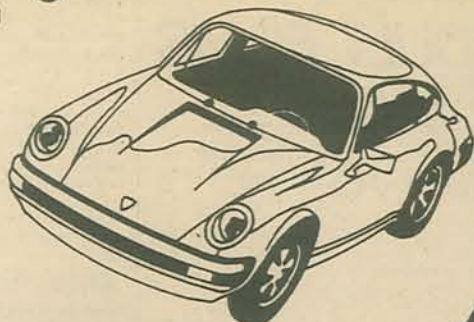


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The **Guardian Cheapos** are a mini-bargain basement of items **FOR SALE or WANTED**. You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private, party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110**.

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**397-7451**

Author needs experienced typist to help with manuscript in my home. Good shorthand, grammar and spelling skills. Part time only. Serious callers only. 626-8961.

Interviewer wanted for part-time telephone survey work. Not a selling job. Give phone number. Must have private line. Mail letter including education, work experience, and names of references to: Arbltron, Field Operations, 4320 Ammendale Road, Beltsville, Maryland 20705. An equal opportunity employer, M/F and handicapped.

Real Estate Sales, Com'l or Residential experience required. Excellent commission split, elegant Victorian offices. Unique Homes, 441-5822.

Video Directory, a new media resource book needs volunteers to do research in various areas. Karen, 586-0626.

## BAY GUARDIAN

The Guardian is looking for an experienced phone crew manager to run our subscription solicitation crew. Some sales experience required, but prior phone crew management experience preferred. Hours, Mon-Thurs. evenings 16 hrs./wk. For more information call Carma Mon-Fri., 12-4 pm at 824-7660.

### ADVENTUROUS?

Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up at 824-7660.

## EMPLOYMENT WANTED

Young woman with car needs work, office, errands, housework, gardening, etc. Phyllis: 647-0904.

Save \$2.10! Get 26 issues of the Guardian for the price of 24—\$7! See page 2.

## SIGN PAINTER WANTED

to teach young artist the art of sign painting. In exchange I'll help you on the job or pay cash. I'm poor. Tom: 647-6128 evenings.

Consultant-facilitator in psychological education. Communication and values clarification workshops, personal growth groups & teacher-training at schools & universities across the country. Taught courses at 6 colleges including universities of Massachusetts, Utah & California. **CREATIVE, ORGANIZED AND RESPONSE-ABLE**. Eager for new, challenging work. Tom, 798-9257 & 283-3256.

### Two Women

Efficient, mature, need hourly work. Office management, bookkeeping, gardening, cleaning, painting, errands, other. Refs., 431-3459.

Experienced, creative person. will do housework, painting, pet sitting, errands, invalid care. Beth 431-4635.

## ENTERTAINMENT BILLBOARD

Stepping into fame through his composition.

### "LITTLE BOOGUM"

and now appearing as "versatile solo-pianist," **FEDERICO CERVANTES**. WASHINGTON SQUARE BAR-GRILL.

1707 POWELL, SF  
Courtesy of FOREVER JEWELL CONCERT RECORDS, Saturday, 9 pm.

## DISCOTHEQUE PARTY MUSIC

Let Craig bring a NY style disco experience to your next party. Professional d.j. and complete sound system. Craig Barney, 548-9114 (evenings).

## Flute-Guitar

Erik Olesen, Sergei Bassehes concerts, parties, receptions, weddings & special occasions. Repertoire: Classical, Renaissance, Baroque, contemporary and folk music of the world. 864-4168 564-6554

## MUSICIANS

Superb guitarist desires joining sophisticated, commercially marketable jazz/funk/rock band. Josh, 771-9119.

## CLOWN

Ringling Bros. and Barnum & Bailey trained. Someone special for your child's party. Call 849-2541 between 8-10 am

## PARTIES WITH CHUTZPAH

Experts from NEW GAMES will come to inspire imaginative play. **RESULTS: FUN & LAUGHTER**. Groups of all ages. Dale at NEW GAMES: 397-1278.

## FOOD

Vitamix Blender-Breadmaker. From grain to pan. Reverse action. 835-4279.

## GRAIN MILL KIT

East instructions and assembly. Quality grinding stones/motor. Hand convertible. Wood cabinet. Limited time offer, only \$99 plus 6½% sales tax. BankAmericard, check or money order to: Nutrition Resources, 1990 North California Blvd., Walnut Creek, 94596. We'll ship UPS collect anywhere in the US. Our phone, (415) 937-3700.

## GARAGE SALE

Bring your garage sale items to: **THE GREAT AMERICAN GARAGE SALE** (World's largest) for 7-day exposure at 10% cost. 221-6470, 922-2650, & 282-8466.

Apartment Sale: Feb. 7 & 8, 1-5, 175 Red Rock Way, Apt. #307. 824-1860. Selling everything! TV, Stereo, queen size bed, Plants!

## GROUPS

**COLOR ENERGETICS & COLOR MEDITATION**  
Lift your mind to a new universe of color form awareness. Francisca Gehrig, 647-5423.

## BIOFEEDBACK

classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

## GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM

**EVERY MONDAY 4-8 PM**  
Focuses on awareness and personal growth. Drop in when you want, stay as long as you can. Groups are led by advanced trainees under the supervision of Institute members.  
AT 1719 UNION ST., SF  
FEE: \$3.00 EACH VISIT  
AT THE DOOR  
(415) 776-4500

## ADVENTURES IN CREATIVITY

Our humanistic, supportive orientation and variety of approaches including Gestalt, psychodrama, encounter, and Megavitamin therapy will assist you in growing beyond stabilization to change. In addition, we offer shy, gay, and communication awareness groups. Standard fees. Call 777-1323.

### T-A GESTALT GROUPS

Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups meet for series of 6 sessions. \$50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7475.

Group openings - men for mixed group. Co-leaders trained in gestalt and process therapy. Call Rene Tihista, L.C.S.W.  
668-3250 days 668-1282 eves.  
Mary Sorkin L.C.S.W.  
668-3250 days 692-4773 eves.

## JOY

Discover the joy of intimate fellowship with Jesus and his disciples. Sundays, 3:00 pm at the New Winepress, 2011 Shattuck Ave. (near University) Berkeley. Phone 848-7446 or 524-3884.



## CHALLENGES OF BEING SINGLE

An informal evening of discussion, socializing and refreshments with Charles Fracchia and Deborah Roberts. 332-9100. Tues., Feb. 10 - "Making Relationships Work" 1st Unitarian Church, Franklin/Geary, SF, 8 pm, \$3.

## LOSS OF RELATIONSHIP

Support group. Deal with new life style in safe surroundings. 648-9063 or 237-2967 eves.

# LIVE YOUR LIFE

Time is running out. Learn how to communicate, resolve conflicts, and put more joy and pleasure in your life.

Register now for the following programs scheduled monthly:

### ONE AND TWO WEEKEND WORKSHOPS

- Making relationships work
- Communicating about sexuality
- Exploring open relationships

Afternoon sexual enhancement groups for women.

Evening sexual enhancement groups for men, women and couples.

## RESOURCE CENTER FOR HUMAN RELATIONS

6201 HARWOOD AVENUE  
OAKLAND, CA 94618

653-8901

## LifeWorks

Groups for people in transition, divorced, those who have lost loved ones. Discover new energy, new friends. Free introductory evening! Tues., Feb. 10, 1795 Union St., SF, 7:30 pm. Information: 567-7766. Robert W. Cromey, Licensed Therapist, Director.

Tantric Yoga with next Yogi Surjit of India. 2 day workshops, Feb. 21-22, Berkeley. Couples \$30. Singles \$15. No explicit sex. Limited enrollment. Information (415) 849-3221 (messages).

### EASY ADS

Place your ads through the Guardian Drop-Off Boxes! Two handy locations: in BERKELEY at CODY'S BOOKS, 2454 Telegraph; in SF at THE ACME METAL SPINNING WORKS, 3917 24th St.

### ALL DAY ACTIVE IMAGINATION WORKSHOP

A Jungian Approach  
The creative aspect of the workshop will include archetypal material, masks, drawings, poetry, collages and the use of mandalas. Sunday, Feb. 15, 10 am-4:30 pm, at the SF Jewish Community Center. Call 346-6040 or 567-8921 (home).

### GURDJIEFF GROUP

For those tired of "spiritual" hoopla and ready to work for change. 849-4762.

Learn all about the boys at City Hall (and what they're doing with your tax money)—in the weekly Bay Guardian! Subscription deals on page 2 of this issue.

### HARRAD HOT SEAT

People meeting people in a structured, caring environment. Find what you want every second and fourth Wednesday evenings. Oakland, 492 37th Street at Telegraph. 654-2474. 7:30 pm. \$2.

### TOGETHER AND FREE

A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The purpose of the group is to gain greater self-awareness, to overcome our feelings of loneliness, and to develop meaningful relationships. Meets every Friday evening, 7:30 pm. Public: \$2.50.  
Topics for discussion:  
February 6—"Role Playing. What roles do we play in a relationship?"  
Lecture: Intimacy and Sexuality.  
February 13—"Male-Female Relationships." The role of self-esteem. How do I see myself in a relationship?  
The California Club of California, 1750 Clay St. at Van Ness, SF, 94109, 563-3874.

### GETTING IT ON

Learn how to reach out, make contact, stay in the flow, balancing your energies with others. Trust your spontaneity and creativity. It's all you ever need. Improvisational movement groups, combining variety of movement games with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info: San Francisco Dance/Movement Therapy Center, P. O. Box 15206, SF, CA 94115. 989-8802/922-1656 (messages).

### BODY WORKSHOPS

Reichian/Bioenergetic sessions working with anger, joy, sexuality, grief. Day long groups: women's, men's, mixed. Peter Hanrahan and Lynne Anne. 841-6500.

### GESTALT

On-going group, Thursday nights; Men's group, Tuesdays; \$3.50-\$5/session. David Mills, Noe Valley. 282-8854.

### DREAM GROUPS

Weekly, small group, dream sharing, experienced leaders. Call for details. 285-9427.

### WOMEN'S SUPPORT GROUP

Sharing with other women making changes in their families, jobs, lifestyles. For information—Vivian, 752-5312.

Lift your mind to a new universe of color form awareness, Francisca Gehrig, 647-5423.

### T-A GESTALT WEEKEND

Transcend your stuck places, change your life script, have fun in the process, Feb. 28-29 in Mill Valley. Introductory groups in San Francisco, Feb. 15 & 17, Feb. 20 in Mill Valley. Call 548-7475.

### ARE YOU IN TRANSITION?

East Bay group forming to discuss making changes in careers, relationships, self-image. Bob, 524-0904, Day, Eve., Keep trying.

**ECONOMIC SELF-HEALING GROUP FORMING**  
Poor finances and money problems are a disease. The disease can be cured by prayer and mental healing. Meets every Thurs. night at THETA HOUSE, SF, 929-1743.

### DREAM WORKSHOP

A Jungian Approach  
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., Feb. 9, 7-9:30 pm; Tues. afternoon, Feb. 10, 1-3:30 pm; Wed. eve., Feb. 11, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).

### TOUCHING EARTH

Balance of body, mind and spirits is the goal of a workshop in the Santa Cruz mountains. Personal growth through outdoor games, movements.

Gestalt and Meditation

March 5, 6, 7 \$50 (Room & Board)  
**ADVENTURES IN CREATIVITY**  
777-1323 for information and reservations.

## GAY GROUPS

The Pacific Center has many rap groups, including: Gay Men's; Lesbians; Bi-sexuals; Lesbian Mothers; Under 21; Problem Drinkers; others. 841-6224.

### GAY PRISONER SUPPORT

Join Hands. Bimonthly newspaper. \$4/yr. Free to prisoners. Write Join Hands, Box 42242, SF. Office: 121 Leavenworth

## HOME FURNISHINGS

**WOODEN SPOOL TABLETOPS**  
Unfinished \$10-\$20. Finished \$20-\$45. Any size from 2' to 6 1/2'. Full tables also. 587-5589.

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

Tired of looking for second-hand furniture? **NATURAL WOOD UNFINISHED FURNITURE** might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

King-size foam mattress, box springs—three years old, excellent condition. \$75/best offer. 668-6178 eves.

### Fine Hardwood Furniture

Hand crafted to suit your designs or dreams—beds, tables, desks, chairs, wall systems. Dan Vele, 552-1025 days, 826-3257 evenings.

### BEAUTIFUL FOLDING BEDS

Folds into couch, chair, cushion. Also Futon mats, Zafus, extra warm comforters. Comfortable compact furniture, folding and box wood frames. (We ship anywhere in California).  
THE GOLDEN NAGAS  
3103 Geary 752-7693

## INSTRUCTION

**AIKIDO**—mental, physical, spiritual self-defense. 674 South Van Ness Ave., SF. 863-6429, evenings, Mon.-Fri.

### T'AI CHI CH'UAN

I teach the positions, in sequence and in flow with care, privately. Peter, 824-7882.

Tutoring—Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk., 1st floor, rear. TH8-3346. Phone hours: 7-7:30 pm. Rates reasonable.

**FROM RUSSIA WITH GYMNASTICS.** St. Petersburg Gymnastics Club for women and girls is forming new classes at San Francisco location. Headed by Russian gymnast with years of experience in Russia, New York and San Francisco. Featuring the Olympically used, original, Reuther equipment. Four balance beams, a set of uneven parallel bars and vaulting horse. Spacious, 4,000 square foot studio provides unlimited space for floor exercise training. Beginners, Intermediate and Advanced are welcome. Special classes for girls from 4-6 years old and women with no previous experience. Located at 2901 Clement St., corner of 30th Ave. 668-4000.

### HATHA/RAJA YOGA CLASSES

Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF, 564-2497.

### PRE-RAPHAELITE DRAWING

19th century technique for teaching Academic drawing. Beginning—Advanced. Instructor teaches at C.C.A.C. Oakland, 834-5560.

### LIFE DRAWING WORKSHOP

Small class with personal attention by Royal Academy of London, MFA grad. 4 weeks. \$20 includes model fee. 752-1474.

### BUDDHIST MEDITATION SESSION

March 12 Gold Mountain Monastery will hold 7 days sitting/walking meditation. Daily instruction by Sangha. \$90. 1731 15th St. 621-5202.

### SPEAK FRENCH

EXPERIENCED TEACHER, NATIVE ACCENT offers conversation, grammar, whatever you need. Relaxed, easy atmosphere. High success. Days only. Barbara Zeidman, 861-6310 (SF).

### SELF HYPNOSIS WORKSHOPS

Two Wednesday 6:30 pm-10:30 pm, February 25 and March 3. Smoking, weight, self-awareness, meditation, \$25. METAPHYSICAL CENTER, 420 Sutter. PRIVATE SESSIONS AVAILABLE. Jean Richards, 626-6649.

**PARHELION**—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

### MASSAGE CLASSES

Private lessons, classes and workshops. Nita Putnam R.N. and certified masseuse. 388-2033

### WORD PROCESSING

Mag II lessons. Private keyboard instruction. Theory, applications, procedures, techniques. \$100. Berkeley. 845-4251.



### The Contemporary Conservatory

All teachers professional musicians. Classes and private instruction in all areas of music, all instruments, Voice, Performance, Music Business & Production.  
Box 1385, 303 Harbor Drive, Sausalito, California 94965 332-6051.

## Tarot

Advanced classes for people familiar with Tarot, focusing on methods of reading and meditation. 841-6500.

### JEWELRY CLASSES

Lapidary Center, 4114 Judah St. Call 564-8275 for information.

Michael Brown of MOVING MEN THEATER CO. offering workshop/classes in CREATING THEATER CREATING THEATER. Collective creation of theatrical pieces. Primarily movement/sound but also masks, words, large props. Autobiographical content ESPECIALLY DREAMS. Transformation to aesthetic statements. NOT therapy group. BE-GINNERS WELCOME \$30/15 hrs. 845-3888.

### HATHA YOGA

Private instruction attuned to individual needs. Bill, 752-9941.

### MIME & PANTOMIME WORKSHOP

Improvisation, mime techniques, French method. Instructor: Pancho Poormand, professional mime performer. European trained, 2 years taught at UC Berkeley. Mon., Tues., Thurs. evening or twice weekly. Children's mime class once a week, Mondays. Also Hatha Yoga classes, Mon., Tues., 1109 Geary (Van Ness), S.F. Daily call Pancho: 673-6023.

### PROFESSIONAL ACTING TRAINING

based on discipline, meditation, and mental and physical exercise. Designed for the dedicated actor. Phone: Roy Buckman, 864-8205 ext. 185

Read the weekly Guardian regularly and you'll get the latest on: City Hall, Consumer burns and bargains, Bay Area entertainment. Subscribe today and get a Guardian T-shirt for only \$1.50! See page 2 of this issue for details.

Tibetan Weaving Classes with native instructor. Call Hise Dolma, 626-2468, after 4 pm.

### WATERCOLOR

Learn many ways of working with this delightful medium. Weekend classes. Individual attention assured. Call Dorie Tuttle, 282-7896.

## T'AI CHI CH'UAN

INNER RESEARCH INSTITUTE  
New classes starting Feb. 2, Mon. & Weds., 6:30-7:30 pm. Sat. 10 am-12:30 pm. 1135 Mission St., SF 94103.

### CALLIGRAPHY

Beginning and Intermediate classes starting February 17. (Instructor teaches at Art Academy) Thomas Ingmire 771-8695.

### MASSAGE WORKSHOP

Polarity Pressure Point, Polarity Yoga, Energy Awareness, Hot Tub. February 7, 8. Sheila Johnson, 655-6538.

### THE LUSTGARTEN TECHNIQUE

### BODY CONDITIONING

### AND DISCO DANCING

Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances. 285-1138.

### AIKIDO YOSHINKAI

A non-violent self-defense. Mon. and Wed. 7-9:30 pm. Sat. 10 am-12:30 pm. Herbert Tanaka, Instructor. 586-7704 or 563-9056.  
1909 Bush St., SF

**WEAVING APPRENTICE, INSTRUCTION**  
Tuition reasonable. Ida Grae, Master Weaver. Author of "Nature's Colors-Dyes from Plants" (Macmillan). Call 388-6101.

### T'AI CHI CH'UAN

Beginning classes, Tuesday, Thursday, 8-9 am. 771-1743. Starting Feb. 3, 43 Dore.

## INSTRUCTION DANCE

Learn to Dance

Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor. 474-5660.

### CONNECT

Want to move as a total feeling unit? Relaxation, stretching, movement work to CONNECT YOU WITH YOUR BODY. Wednesday 7:30-9 pm. \$2.00 call 864-1073.

### Square Dance

Beginners class on Thursdays. Reg. 7:30 pm. Feb. 5 & 12. Lafayette School, 36th Ave. & Anza. 587-5699 or 467-4149.

### THE ED MOCK DANCE STUDIO

Classes in Afro-Jazz-Modern. Beginning through Advanced. Special workshops and performing company. 15 Lafayette, SF, 861-8583 (12-8 pm)



### WALK IN-HUSTLE OUT

Learn 5 basic steps in one night. New class every Monday night. 7:30-9:30 pm. \$5. 397-7681.

## INSTRUCTION MUSIC

Folk Guitar

Theory, Tablature, Fahey Style. 8 years teaching experience. B.A., credentialed. Oakland. Juli Moscovitz, 532-5034.

### The Percussion Studio

Where you learn the art of drumming. Phone Steve Burrows, 239-1131.

# WEEKLY!

## Deadlines are Friday at 3:30

Send classified ads and payment to: BAY GUARDIAN CLASSIFIEDS, The Guardian Building, 2700-19th St., SF, CA 94110 All ad costs must be paid before initial insertion. No refunds or cancellations made after deadline.

## Single Issue Rates

(Charged by the word. Phone numbers count as one word).



BANKAMERICARD  
ACCEPTED

**BUSINESS CLASSIFIEDS:** \$4.50 per issue (2 issue minimum) for the first 15 words or less; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business).

**NON-BUSINESS CLASSIFIEDS:** \$3.25 (minimum) for the first 15 words; 20¢ for each additional word. "Ask about bulk rates for style and content variability."

## Style Options

(In addition to the minimum word rate.)

6 PT. CAPS ARE 15¢ PER WORD

11 PT. TYPE IS \$1 PER LINE

24 Pt. Type is \$2.50 per Line

**SPACING CHARGE:** (Centering, flush left, flush right.) 35¢ per line. One line per ad centered free.  
**GUARDIAN BOXES:** \$1.25/month. Mail forwarded if we are provided with stamped, self-addressed envelope. We must have your name, address, phone number. Such information is kept strictly confidential.

"Ask about inserting logos and line borders to make your ad stand out."

## Discounts

15% DISCOUNT = one ad inserted in 6 consecutive issues.

10% DISCOUNT = one ad inserted in 4 consecutive issues.

5% DISCOUNT = one ad inserted in 2 consecutive issues.

"Ask about year and 1/2 year contracts for big savings!"

Publisher is not responsible for ad errors beyond first insertion without notification. The Bay Guardian reserves the right to edit or reject advertising which may result in legal action or which we consider to be in poor taste. The Bay Guardian has no control over classified advertisers; hence we cannot assure you that your inquiry will be answered or that the product or service is accurately presented.

## PLEASE PRINT NEATLY

Illegible ads will result in surreal classifieds:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CIRCLE CATEGORY:

Personals  
Business Personals  
Art Services  
Arts & Antiques  
Automotive  
Boats & Sailing  
Books & Publications  
Cheapos  
Childcare  
Clothing  
Computer Dating  
Counseling

Employment Wanted  
Entertainment/Billboard  
Garage Sale  
Groups  
Home Furnishings  
Instruction  
Instruction - Dance  
Instruction - Music  
Legals  
Lifestyles  
Lost & Found

Number issues to run \_\_\_\_\_

If late, publish following issue? yes? no?

Amount enclosed \_\_\_\_\_

Metaphysical  
Miscellaneous for Sale  
Miscellaneous Wanted  
Music  
Outdoors  
Performing Arts  
Pets  
Photography  
Professional Services  
Records & Tapes  
Real Estate  
Rentals  
Rentals - Wanted  
Rentals - Shares  
Rentals - Shares Wanted  
Rentals - Sublets  
Rentals - Sublets Wanted  
Rides  
Schools  
Special Notices  
Travel  
TV & Stereo  
Unique Services  
Vacation / Retreats  
Women

### HOME SERVICES SECTION:

Carpentry  
Carpets / Floors  
Design & Renovation  
Electrician  
Gardening  
Household Repair  
Locksmith  
Misc. Home Services  
Moving / Hauling  
Painting  
Plumbing  
Roofing

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110



**FLUTIST**  
Teaches Classical, Jazz, Rock, Folk, (Beginning and advanced). Music Degree - Studied and performed with members of the Chicago Symphony and Paul Horn. Reasonable rates. 647-5750.

**BANJO, DULCIMER,** Guitar, & Fiddle Classes. Beginners welcome. Register Early. San Francisco School of Folk Music, 3241 Scott, 931-6116

BANJO lessons. Frailing/claw-hammer style. Song accompaniment & instrumentals. \$6/per lesson. Kate Brislen, 731-6504.

**LET YOUR FINGERS DO THE PICKING!**  
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano Lessons: Beginning-advanced. Master of Fine Arts - taught at University of Iowa. Call 552-2944.

**RECORDING COURSES**  
Now offering 8 week courses in record production and studio engineering. Beg. and adv. Blue Bear Studios, 2403 Ocean Ave., S.F. 94127 (415) 239-1500.

**TICKLE THE IVORIES**  
Play chord piano in one hour! Leading piano teacher magazines praise patented (1973) system. Box 751-FG, La Canada, CA, 91011.

**PROFESSIONAL ORGAN**  
lessons by graduate recital organist. Beginner through recital/church preparation. Minimum 2 years piano. (415) 861-8996.

**PIANO & THEORY**  
By experienced teacher. Specializes in beginners of all ages. SF Conservatory graduate. Reasonable rates. 346-5523 (SF), 494-3295 (Palo Alto).

**BEZERKELEY MUSIC SCHOOL**  
Experienced open guidance on guitar, piano, vibes, drums, congas, vocal, etc.  
Be In Peace 527-1249

**PIANO LESSONS**  
Sensitive, experienced teacher has openings. All ages and levels. Mark Sullivan, 524-5121.

**VOCAL COACH**  
Faith Winthrop taking new students for private or group classes. 681-8726.

**PLAY**  
Piano the way you want to with my help. JAZZ, BLUES, ROCK, RAGTIME, COUNTRY, IMPROVISATION & THEORY. All ages, beginning through advanced students. RICHARD ZIMMERMAN, 285-5251, 282-6548.

Classical Piano Through Improvisation? Naturally. Boogie-Woogie too. Harmony demystified. \$5/hour/barter. First hour free. Danny, 824-7882.

**LIFESTYLES**  
**LIVING, LOVING, LEARNING**  
Non-monogamous? Cooperative? Living together? Communal? The Harrod Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month. Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, second and fourth Sundays each month, 1606 Bonita at Cedar, 7:30 pm.

Noncommercial Center for study/practice of Utopian psychology/group living. Free introductory raps. Mondays 8 pm at  
**ECOLOGY CENTER**  
13 Columbus. 752-0773 for information.

**OPEN CIRCLES**  
An intimate network of close and casual relationships. Thursday drop-in encounter/raps. 7:30-10 pm. 626 Colby (corner of Woolsey), SF, 239-7095. No singles please. Open discussion group. February 13, Unitarian Church, Franklin/Geary, SF.

**SINGLES**  
Now you can date next week and widen your social circle!! Free information: Phone 421-3322 anytime. DATIQUE INC. "The fun way to date." Low cost: All ages.)

**GAY\*DISTINGAY\*DATING**  
777-1045

**METAPHYSICAL**  
ASTROLOGICAL COUNSELING  
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

A 5-week intensive class in hand analysis (palmistry) will be taught by Stanton Thames at the Creative Bodywork center. Begins Feb. 11. Call 221-2683.

**MRS. MARLA**  
**SPIRITUALIST READER**  
and Card Reading: Past, Present, Future. Advice on Love, Marriage, Business. Analyze Dreams. Reunite the Separated. Open 9 am to 9 pm. Full Life Card Reading, \$5.00.  
(415) 928-7276

URANIAN Astrology. Natal analysis, career guidance, future opportunities, etc. Call: 522-4451.

**Miss Joan**  
**READINGS**  
formerly of New York. Has read for many prominent celebrities.  
824-8806

In the NEW ESSENE COMMUNITY spiritual experience is not occult and beliefs do not insult the intelligence. We seek a higher level of awareness and human involvements that are not temporary. Tell us in a letter where you are. If you are near us we will call. We do not convert. We only select. Guardian Box 10-14-E, 2700 19th St., SF 94110.

**MISCELLANEOUS FOR SALE**

**PRETEND YOU'RE RICHARD NIXON...**  
and create your own Watergate! Or record your favorite music from records or radio. Just \$200 will put you in charge of a reel-to-reel Panasonic stereo tape recorder with auto reverse, dual capstan and internal speakers & amp. Make your own 18-minute gap! Call Jim, 648-9594 or 824-7660.

Surplus Laboratory Chemicals. Huge Stock. Lacquer Thinner. Mylar Plastic. Blank Circuit Boards. Half Price. 893-8257.

Seasoned oak firewood. \$95 per cord/\$50 per 1/2 cord. Call Karen: 863-7647.

Juicers. All New Used Rentals Trades Headstands (Porta Yoga) Distillers Dehydrators Hal Stewart 835-4279.

**HAND-MADE QUILTS**  
Velvet, fur, etc. \$200 & up. Very special. Truly beautiful. 383-6337.

**MISCELLANEOUS WANTED**

**WE BUY HOUSEHOLD GOODS**  
Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

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Specializing in Music for Guitarists. Books/Sheets/Methods / Collections / Accessories. Classical to Jazz. Guitar Studio, 332 Gough St., 431-0511.

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She massages with a particular care. And competes in quality only. Her place is private, unusually plush and clean. Call her at 332-9432 and relax. Non-sexual.

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Warehouse—ONE UNIT—2400 sq. feet PLUS 400-500 sq. feet living space—very solid, quiet, good daylight. \$600/mo. Call Steve, 665-7323.

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Professional, responsible couple wish to experience living in SF for several months. Would you like to live in our elegant Mill Valley home? Well-furnished, 2 bedroom, 2 bath, fireplace, etc. We are looking for interesting or unusual, well-furnished apartment or home in exchange. Sunset or Richmond excluded. 479-1100, ext. 2827, days or 383-7306, eves.

Large house 5/6 people. Noe Valley area. Could trade similar Potrero Hill. 626-8675.

FLAT, NOE, EUREKA VALLEY, \$150/\$200, sunny, warm, quiet, prefer garage, fireplace, garden. Beth: 391-4550 days, 647-2157 nights.

### \$25 REWARD

for 2 bedroom N. Beach place by March. Also looking for space in N. Beach household. Katy Butler, 841-3015, 824-7660.

Pianist needs living situation in Bay Area. Write to Gene Miller, PO Box 1572, Oakland 94604.

Quiet couple seeks sunny apt. or house to rent share, or sublet until May 31. Into fixing up a place for an agreeable landlord. Call Esther or Michael, 647-1914.

\$100 reward for finding me an apartment in Noe Valley, Bernal Heights, Potrero Hill area. 2 or more rooms; up to \$130. Terry, 285-3421.

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Roommate wanted to share 2 story Victorian house near Silver/Mission. Yard, fireplace, own bedroom. Available immediately. \$120. Call Peggy at 584-4168.

Meditating house has small sunny room for together person into joyful family singing. John, 661-1278.

\$175—large room in Bernal Heights flat, view, deck, yard, dishwasher. Prefer woman/couple. 826-4620, 557-1911.

Couple to share sunny Eureka Valley home with straight man or woman (non-smoker preferred). \$160 plus utilities. Available Feb. 15th. 863-8287 after 6 pm. Doreen/Bob.

Share attractive flat. High ceilings/fireplace. Own furnished room. Non-Smoker. Neat. Working M/F. Older person preferred. Near Clement St. \$160, includes utilities. 752-8540.

Female 26+, independent, considerate, to share nice Noe Valley 2 bdr. flat with same. Call Joyce 647-5310.

Share house with young couple. Mt. Davidson. 333-3039.

Happy, together, employed woman 25-35 needed to share Russian Hill flat with 1 woman and 1 man (not a couple). Own sunny room with bay window and view. 433-6130.

Professional woman desires together, creative individual to share Montclair home. Into awareness. Pat, 652-2297, 547-0959.

Employed, non-smoking woman wanted. Beautiful old 3 bedroom Berkeley Hills home with view. \$170. 527-5868.

Woman, 26-30, wanted to share large Pacific Heights apt. with view. Own room. \$128. 563-2501.

I'm looking for a nice woman, 25-35, to share sunny, 2 br. Victorian flat in Pacific Heights. \$175 + 1/2 utilities. Mark, 391-7510, days; 921-6139 eves.

\$140—own rooms in beautiful, spacious flat; fireplace, near UC Med.; 564-6120; non-smoker.

Seek woman to share large house near GG Park, beach and Muni. Quiet neighborhood, fireplace, private room with ocean view. \$90 plus utilities. Roy or Jean, 665-1047.

HOUSING NEEDED (not immediately)  
Outrageous, impossible, unreal requirements for creative, interesting, materially impoverished but otherwise together lady with a 13 year old child and a dog. Prefer sharing cheap rent with congenial people. Priorities include access to a piano and facilities for sometime entertaining small informal groups of dinner guests. Prefer San Francisco, but location and other factors negotiable. Karen, 626-3293.

Wanted: artist 25-35 preferably male to share large two bedroom Mission flat. Possible studio space available. \$125 plus utilities. 285-2361 or 647-4159.

## RENTALS SHARES WANTED

Woman, 28, grad student-psych, looking for roommate. Friendly, sharing household. Barbara, 587-9746.

### \$25 REWARD

for 2 bedroom N. Beach place by March. Also looking for space in N. Beach household. Katy Butler, 841-3015, 824-7660.

Woman, 20, seeks room in house or flat with piano (or will rent) beginning March. With men or women-non-smoker. Susie-564-8744-leave message.

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Spacious 5 rm. flat to sublet for 6 months, March thru August. Furnished or use your own and store my goods in the enormous garage that goes with it. Quiet neighborhood, vicinity of 14th and Dolores. \$235 per month, utilities not included. Call Deborah at 824-7660 days, 861-8621 eves.

## RENTALS SUBLETS WANTED

Responsible Graduate Student-late 20's, seeks position house or apartment sitting beginning March 1st. Will care for garden, pets. References. 621-7598 or 981-5743

Sublet wanted 3/1-3/31. 2 Bdrm. \$250-\$450 References. Call 661-0391, 8-11 am.

My English parents want an apartment for their 3 week visit starting March 22nd in a nice area in San Francisco. Will pay up to \$400. Call Liz French, 824-3322, 10-5, m-f.

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William Golub, 431-2060. Destitute ex-addict, paroled, in residential drug program. Needs free legal assistance regarding criminal, civil cases.

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Reward: Return of scrap book about Montgomery Block, Black Cat, Izzy Gomez, Henri Lenoir, 781-6679 before 8 pm.

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## PAINTING



# friday to friday

by Nancy Dunn  
Deadline for next issue is  
Wednesday, Feb. 4, noon.  
★ indicates free admission.

## friday 6th

**GLITTER KING** David Bowie in concert, 8 pm, at the Cow Palace, Geneva/Santos, SF, 334-4852, TELETIX and other agencies, \$7.50-\$5.50.

**SIMULATED PRISON** of the Stanford psychologists' Prison Experiment will be reexamined in a slide-show/discussion with Dr. Craig Haney, one of the originators of the role-playing model that became so realistic it was halted. At 7:30 pm, First Unitarian Church, Franklin/Geary, SF, \$1.50 donation.

**"LOST HORIZON,"** Frank Capra's 1937 film, made Shangri-La a household word and isn't nearly as syrupy as the recent musical remake. Plus Capra's *Dirigible*, made six years before the Hindenburg disaster. Thru 2/10, at the Richelieu, Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with discount card.

**HAL THE COMPUTER** becomes an insidious menace in Stanley Kubrick's *2001: A Space Odyssey*, the film that gave Richard Strauss's music more exposure than any symphony ever will. At 6:30 and 9 pm, Cole Hall Cinema, Millberry Union, UCSF, 500 Parnasus, 666-2019, \$1.75/75¢ children.

**ERROL FLYNN**, with silk scarf flowing and sword flashing, in *The Sea Hawk*, a 1940 high seas adventure, plus George Pal's cartoon *Tubby the Tuba*. 8 pm, James Moore Theater, Oakland Museum, 10th St./Oak, Oakl., 273-3009, \$1.50/\$1 srs., members.

**MUSICAL MAVERICK** Harry Partch devised a 43-tone scale and invented outlandish instruments so big that his music is rarely performed. Tonight and tomorrow night the San Jose Symphony features a performance of Partch's *U. S. Highball*. 8:30 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, (408) 246-1160, Macy's and other major agencies, \$7.50-\$5.50.

**DOWN HOME COUNTRY** music from local favorites Lawrence Hammond and the Whiplash Band, from 9:30 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, \$2.

## saturday 7th

**FIGHTING RAPE:** a day-long conference for women with workshops on marital violence, emotional reaction to rape and street harassment, legal and medical information and self-defense demonstrations. Sponsored by Bay Area and SF Women Against Rape, Viva Inez and other groups. 10 am-5:30 pm, Bethany Community Center, Clipper/Sanchez, SF, 50¢ donation, childcare provided. (Bring your own lunch.)

**HOUSEBOAT HULLABALOO** in the film *The Last Free Ride*, based on the turbulent Sausalito houseboat community. With Tex Avery's cartoon classic, *Daredevil Droopy*. At midnight, Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

**THE BOX BEAUTIFUL:** the mundane art of orange crate labels is glorified on the walls of the de Young Museum, with photographs showing step-by-step how the labels were made. Today thru 3/28, in the museum, on the Music Concourse in Golden Gate Park, SF, 558-2887, 75¢/25¢ 12-18 years/free under 12.

**JAPANESE REED FLUTE**, the shakuhachi, comes from a Zen tradition. Recognized master Masayuki Koga plays it in Western classical and jazz styles as well as the traditional Japanese. 8 pm, Family Light Music School, 303 Harbor Dr., Sausalito, 332-6051, \$3/\$2 members.

**RUBISA PATROL** with Art Lande, just back from Europe, brings new original jazz music to their old haunts. From 9 pm, the Reunion, 1823 Union, SF, 346-3248, \$1.

## sunday 8th

**OLGA TALAMANTE** benefit, with a tamale dinner cooked by Olga's mother, folksongs by Jose Luis Orozco and Peter Baird and dancing to the women's rock band Ways of Meringue. Dinner 6-8 pm, music afterwards, at the Starry Plough, 3101 Shattuck, Berk., \$3.

**TWO JAZZ GUITARS:** Larry Coryell in his first solo appearance in the Bay Area, joined in the second half of the concert by John Fahey. At 8 pm, Zellerbach Aud., UC Berk., 642-2561 or dial TELETIX, \$6.50-\$5.50.

642-2561, \$1.50 each night, sold only at the door, one hour before the screening.

**STRAIGHT FROM JAMAICA**, the Third World Band, which will release its first reggae album in the US this month. Tonight (and Mondays thru Feb.) at 9 pm, Longbranch, 2504 San Pablo, Berk., 848-9696, \$3. (Also 2/13-14 at the Savoy Tivoli, SF, dial TELETIX.)

**CHINA'S HISTORY** Unearthed in *Six Hundred Millennia*, KQED's 90-minute special on the exhibit of archeological finds from the People's Republic of China that drew more than 835,000 people to the Asian Art Museum in SF last summer. Includes a behind-the-scenes look at preparation for the exhibit, films of

PHOTO BY E. K. WALLER



Feminist musicians Cris Williamson, Margie Adam, Meg Christian and Holly Near in concert together Feb. 12, 8 pm (Feb. 9 concert sold out), Oakland Aud., 10-10th St., Oakl., 864-8205 ext. 170, 431-7767, 621-2675 or 654-9920; \$4.



Chinese New Year celebrations begin Feb. 7 and run thru Feb. 14 when Gum Loong (above), the 150-foot Golden Dragon, parades through the streets. Feb. 7, dragon dance and lion dancers in SF's Union Square at 11:45 pm. Feb. 7-8, the Chinese Spring Festival, folk songs and dances, shadow play and New Year food, from 1-10 pm, at the Chinese Cultural Center, 750 Kearny, SF. The annual Children's Chinese New Year's Parade, Feb. 7, 2 pm, from the Lincoln Sq. Recreation Center, 261 11th St., Oakl.

**SALUTE TO STRAVINSKY**, a concert featuring Stravinsky's pseudo-jazz *Ebony Concerto* and movements from *The Firebird*, plus Stephen Foster's *Santa Ana's Retreat from Buena Vista*, presented by the California Wind Ensemble. 4:30 pm, Old First Center for the Arts, Van Ness/Sacramento, SF, 776-5552, \$2 at the door.

**SILENT FILMS** by Swedish master, Victor Sjöström: Lon Chaney as a disenchanted scientist turned circus clown in *He Who Gets Slapped* (1924), with *The Phantom Chariot* (1920), which has special effects that were way ahead of its time. 2 pm, SF Museum of Modern Art, 4th floor, Van Ness/McAllister, SF, 863-8800, \$1/75¢ srs., members, under 16.

## monday 9th

**"PHANTOM INDIA,"** Louis Malle's detailed personal documentary on the subcontinent. Parts I-IV tonight, parts V-VII tomorrow night, both at 7 pm, Wheeler Aud., UC Berk.,

the excavation site in China, as well as hundreds of close-up shots of the objects (with a lingering look at the famed jade suit which visitors had to rush by in the museum). Tonight at 8 pm and 2/14 at 9 pm, on KQED channel 9, 864-2000.

**A PLETHORA OF POETS**, Harold Norse, Lawrence Ferlinghetti, Jessica Tarahata Hagedorn, Andrei Codrescu, Bob Kaufman, Roberto Vargas, Neeli Cherkovski, Jack Micheline, Kristen Wetterhahn and David Moe, in the Beatitude Poetry Reading. 8:30 pm, Little Fox Theatre, 531 Pacific Ave., SF, 362-8193, \$2, tickets at City Lights Bookstore, SF.

## tuesday 10th

**HARNESSING THE SUN:** a series of talks on the practical use of solar energy by Jerome Wiengart, research scholar from the International Institute for Applied Systems in Austria. Tonight "Electricity from the Sun," 8 pm, Physical Science Lecture Hall, UC Berk., 642-2561, free.

**THROUGH A WOMAN'S EYE:** three films on women artists, *Never Give Up: Imogen Cunningham*, *The Life and Death of Frida Kahlo* and *Gwendolyn Brooks*. At 7:30 pm, Rm. 2000 of the Life Sciences Bldg., UC Berk., 621-2713, \$2/\$1.50 students.

**LIFE IN VERSE:** Cyn Zarco reads her short, bittersweet poems about her experiences as an Asian American woman, along with Wilfred Castano reading his poems. 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1 donation.

## wednesday 11th

**BILL GRAHAM** turns from rock music to promoting plants with the World of Plants, displays, lectures and sales on just about everything that grows, from cacti to carnivorous plants. Today thru 2/15, noon-10 pm and 2/16, noon-8 pm, at the Cow Palace, Geneva/Santos, SF, TELETIX, \$2.50/\$1.50 advance/\$1 under 16.

**MARCEL MARCEAU**, undisputed modern master of mime, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, 246-1160 and major agencies, \$8-\$7. (Also at Zellerbach Aud., UC Berk., 2/13-14 at 8 pm and 2/15 at 2 pm, 642-2561, \$7.50-\$5/\$6.50-\$4.)

**J. S. BACH's** complete sonata cycle, performed by Jean-Pierre Rampal with Robert Ceyron-Lacroix on harpsichord. 8 pm, Masonic Aud., California/Taylor, SF, Macy's, Neil Thrums and Downtown Center box office, \$7-\$4.

**TRUFFAUT'S LATEST** film, *The Story of Adele H.*, based on the recently decoded diary of Victor Hugo's daughter, which details her obsessive and unsatisfied love for a cad in uniform. Opens today at the Surf, 46th/Irving, SF, 664-6300 and the Elmwood, College/Ashby, Berk., 848-0931, \$3.

## thursday 12th

**COOKING UP A STORM:** Ten cooks, all cookbook authors, take turns preparing their specialties (including Chinese, Japanese, Greek and traditional American food) in a three-day series of culinary demonstrations. Today thru Saturday, 11:30 am-3 pm, at Philobiblon, 50 Maiden Lane/Kearny, SF, 986-8448, free.

**NIXON APPOINTEE**, Supreme Court Justice William H. Rehnquist, puts forward his view of "The Role of the Supreme Court in American Constitutional Democracy." 7:30 pm, Hastings College of Law, 198 McAllister, SF, 557-1911, free.

**TWO WORDSMITHS**, Paul Mariah and David Metzger, read their original poetry. 9 pm, Eye of the Beholder, 1794 Haight/Shrader, SF, 221-3006, free.

## friday 13th

**ANDRES SEGOVIA**, on his 33rd American tour. Call quickly, tickets are almost sold out. 8:30 pm, Masonic Aud., California/Taylor, SF, 421-1000 and major agencies, \$6.50 tickets left.

**TOP POETS** of the Bay Area, including Lawrence Ferlinghetti, Roberto Vargas, Victor Hernandez Cruz, Janice Mirikitani, Nina Serrano, Avotcja, Max Schwartz and Ena Hernandez read in a benefit for the Walden House drug rehabilitation program. 7:30 pm, Green Lounge, Lone Mountain College, 2800 Turk, SF, 558-2335, \$2 donation.

**BACK TO THE LAND** exponents and founders of the large Tennessee community called The Farm, Stephen and Ina May Gaskin, return to the Bay Area metropolis to sing the praises of communal country living (and publicize their new book, *Spiritual Midwifery*). 8 pm, California Hall, Turk/Polk, SF, 454-1154, free. (Also 2/11, Pauley Ballroom, UC Berk.)

### More events inside

For complete Bay Area theater and movie listings (openings, first runs, foreign films, revivals, bargain matinees and TV movies), clubs, music, dance and gay events, see pages 16-19.